

THE AMERICAN BIBLIOPOLIST.

A Literary Register and Repository of Notes and
Queries, Shakespeariana, etc.

"What was scattered in many volumes, and observed at several times by eye-witnesses, with no cursory pains I laid together to save the reader a far longer travail of wandering through so many deserted authors. * * * * * The essay, such as it is, was thought by some who knew of it, not amiss to be published; that so many things remarkable, dispersed before, now brought under one view, might not hazard to be otherwise lost, nor the labor lost of collecting them."—Milton, *Preface to Brief History of Moscovia*, 1732.

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VOL. VIII.

NEW YORK, APRIL, 1876.

No. 8c.

LITERARY (AND OTHER) JOTTINGS.

"Many for many virtues excellent
None but for some and yet all different."

ROMEO AND JULIET, II., iii., 13.

The present state of our novels and our female novel-writers, simply as to their moral and mental powers, has been very fitly made the subject of what will be to many by far the most interesting article in the new *Church Quarterly Review*. No doubt many a clergyman will have his eyes opened, and many a good and simple clergyman's wife will be shocked at the specimens of female morality given by the *Church Quarterly*, which is all the more forcible because it is so mild. Like the celebrated wound of Dryden's hero, 'My wound is great because it is so small,' the reproof of this new and important review is striking from its very mildness, but we must assure such of our readers in the clergy as are not in the habit of seeing novels or reviews of novels, that the condemnation could be infinitely intensified, and that the passages it quotes could be much exceeded in viciousness and folly. It is but a week or so ago, for instance, that the *Athenaeum* cited two passages from a novel written by a popular lady-writer—we are thankful that men never descend so low—in which English ladies, married ladies, were described in a way in which Juvenal, in his Sixth Satire, speaks of the most corrupt Roman matrons. Nay, they are worse entreated, since, to the licentiousness and coarse and selfish vice of the Messalinas of the Imperial city, they add a more than pharisaic hypocrisy and a cold selfishness which would be hateful to the professional wanton. With an art which is to be commended, the reviewer introduces us to a time when men wrote our fiction, and to the struggle for the pen which the women set up. He has, however, surely forgotten Mrs. Aphra Behn, Mrs. Manly, 'Artemisia,' and other women writers of the 17th and 18th centuries, who made the world disgusted with novels; and he quotes a lady as saying, 'humanity was not perfect until woman wrote. The whole of literature was influenced by the change (!) Delicacy and refinement, a pure, moral and religious tone (!) were its

favorable results.' The reviewer however finds, as all do, that 'the ordinary women's novels of the day, written by women, and we fancy chiefly read by women,' are distinguished by a marked absence of delicacy and refinement and of a moral and religious tone! In a word, they are 'fast' and are written fast, and for fast people. They do not require art, nor observation, nor talent, nor tact. They have passion, sensation, and folly. Their chief merit is brag, strutting affectation, and exaggeration. Here are some characteristics of the heroes and heroines of female fiction, in the very words of the writers, which bear out our assertion. Generally, a hero should be pure, brave, gentle, kindly—a Sidney, a Beyard, a Collingwood; here, he is 'a tall fair man with the limbs of a Hercules and the chest of a prize-fighter,' 'loving unlimited soda-and-brandies, no saint, indeed, but 'a moral bloodhound.' He 'never yielded to the memory of mercy, prayer, or pity.' His revenge is 'swift and silent, and he tastes it with a fierce delight, slowly, drop by drop, with the wild hunger of the vulture as it sweeps and circles above its prey, before it swoops down to wrench and tear.' We need not go on: one instance of this inartistic raw fiery stuff is enough. That such heroes are always ready to marry for money, to fall in love with and desire other men's wives, to kill, swear, fight and lie, and yet to be cowards in the worse sense, we need not say, but they have 'long silky mustaches,' and 'a gentle mournful, love-sick appearance about the eyes.' The heroines are to match, and a few words indicative of all, since they are of one type, will suffice. The stock heroine, then, is 'a soft, radiant creature,' with a white skin and a wealth of hair, 'cruel as any panther that ever crouched, any snake that ever raised its brilliantly painted crest.' She 'can swear, if need be, like a Zouave,' fire galloping, toss off her brandy or vermouth, or deal a blow like a trooper; she has all the wickedness of a Paris *gamin*, 'could sing *guinguette* songs and dance the *cancan*.' Enough; do these writers know the meaning of words? Does the writer really know what the Parisian *cancan* is and what it conveys? Are such writings fit to enter the family? that is what the reviewer asks, and he also demands of pub-

lishers that if authoresses are not cleanly, at least respectable houses should not lend them the cover of their names. And this is why we introduce this subject. Such books as those noticed must do harm to all publishers and can do no good. Mr. *Punch*, who is always on the right side in such matters, is trying to laugh away the wicked nonsense by an imitation which is only not close, though the author's words and phrases are used, because not nasty enough, and he introduces the Public as a maiden aunt, who is simple enough to think that all is quite proper. Let us hope that that innocent creature will be awakened before long. Certainly nothing in the latter half of the nineteenth century is more humiliating to our civilization, or more hurtful to morality, than our novels written by women. From this censure we would except a few more than does the reviewer, who includes with the offenders some of our best names; but we may demand how can woman ask to be respected if she thus pictures herself?

Of the press in France, a newspaper paragraph speaks with but little enthusiasm. It says that of the French provincial papers, few possess a really large circulation. Of the Paris papers, the *Petit Journal* and the *Petit Moniteur*, both at one sou, have an enormous sale. Of the *grands journaux*, the *Rappel* sells 75,000; the *Figaro*, 70,000; and the *République Française*, 65,000. The price of the *Rappel* is two sous; that of the *Débats* four sous; nearly all the other important papers sell at three sous.

The Rev. A. H. Sayce, of England, is preparing for the press an "Introduction to the Science of Language." It will be based upon the doctrines laid down in his "Principles of Comparative Philology," and will commence with a history and criticism of the various theories that have been propounded as to the nature and origin of language.

Mr. Elliot Stock announces for immediate publication, in his facsimile reprint series, a reproduction of the first edition of Herbert's poems, with an introduction by the Rev. A. B. Grossart.

Messrs. Tegg & Co. will shortly publish a work entitled *The Last Act*, being the funeral rites of nations and individuals. It contains curious accounts of the disposal of the dead by water, fire, cremation, air burials, &c.; with introduction and notes by William Tegg, editor of *Hone's Trials*, &c.

Potter's American Monthly for June is rich both in reading matter and in illustrations. Of the latter there are about forty, a dozen of which are devoted to the Centennial Exhibition. Mr. Lossing's paper on Historic Buildings treats of the Stratford House, Virginia, and Mr. Vallette contributes his sixth paper of History and Reminiscences of the Philadelphia Navy Yard. Among the other articles of note are: "The Girondists—Their Genius and Their Failure," by Thomas A. Bent, and "Matthew Tilghman—His Home, his Kindred, and his Public Services," by Geo. Tilghman Holaday.

The veteran author of "Philip van Artevelde" has

(the *Athenaeum* says) been writing his autobiography. His dramas show, combined with true poetic feeling the broad views and knowledge of human nature which have illustrated his long and useful official career; while, owing to a union of rare personal qualities, he has enjoyed the intimacy of many of the most distinguished men and women of two generations. His "Memoirs," therefore, which, it is to be hoped, may be given to the world during his lifetime, should be of more than ordinary interest.

Mrs. Charles Kingsley has nearly finished the projected book, *The Life and Letters of the late Charles Kingsley, M.A., Canon of Westminster*.

In Japan journalists are on the 'free-list' in' unprecedented measure. A recent decree of the Mikado gives complete freedom of postage to journalists, each of whom is now allowed to send whatever communication he may think fit from one part of the empire to the other, free of expense.

Miss Broughton, whose peculiar style is so well ridiculed—or shall we say merely copied?—by Mr. Burnand in *Punch*, is engaged upon a new novel, which will be published in September.

George Herbert's poems, entitled *The Temple* are announced by Mr. W. Wells Gardner. This edition is to be in every respect a facsimile of the original.

Mrs. Proctor is in London, preparing the memoirs and correspondence of her late husband ("Barry Cornwall") for the press.

Mr. C. A. M. Fennell, late Fellow of Jesus College, Cambridge, has nearly finished a full and systematic treatise on the comparative philology of the Aryan nations, with especial reference to Greek, Latin, and English. The work will contain a general Introduction and an Appendix, composed of essays on various interesting problems of the linguistic science.

M. E. Dufosse, Paris, has issued the first number of *Américana*, "bulletin bibliographique trimestriel des livres relatifs à l'Amérique."

A complete bibliography of the works of Prosper Mérimée has recently been issued in Paris, with an excellent portrait etched by Regamey, from a photograph given by Mérimée to Sainte-Beuve.

Messrs. Daldy, Isbister & Co. have arranged with Lieut. Cameron for his forthcoming work, which will be published early in the autumn.

Although Lord Lytton has withdrawn 'King Poppy,' a new edition of the poems he had previously published has been brought out by Messrs. Chapman & Hall.

Viollet-le-duc, says the *New York Evening Post*, has the gift of making a technical subject popularly interesting, and surrounding the driest details of mechanical art with an atmosphere of romance, through which even beams and joists and clapboards seem picturesque. His latest volume is called "The Habitations of Man in all Ages." Beginning with the bush shelter, the protoplasm, as it were, of architecture, he traces, with pen and pencil, the development of the dwelling-house in all

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ages and countries. It is a work of surpassing interest and value for all intelligent persons, whether they know anything of architecture or not.

Miss Christina Rossetti joins the band of literary co-operators with Mr. Grossart in his elaborately planned forth-coming edition of Spenser. She will investigate the analogies traceable between Spenser's works and Dante.

Mr. W. W. Greenough, recently re-elected President of the Boston Public Library, is serving his tenth-term. He had for this predecessors, Edward Everett and George Ticknor.

Mr. Quaritch, of Piccadilly, has just published a catalogue of works upon the East, and in Oriental languages. It contains nearly 200 pages and 3000 separate articles, among which there are books and MSS. from all parts of the world, including such rarities as Buddhist treatises written on palm-leaves in the ancient Kavi language of Java, illuminated Pali rituals from Burma, a huge printed volume of Buddhist legends in Mongolian, etc. About a hundred languages are represented. The catalogue begins with the historical and geographical works, and those upon Eastern religions, about a thousand in number. There are 250 books in Sanskrit and the kindred Indian tongues, 150 in Persian, 250 in Hebrew, over 300 in Arabic, 170 in Turkish, 54 in Japanese, 316 in Chinese, which alone would form a very remarkable collection.

Mr. J. O. Halliwell has privately printed, states *The Athenaeum*, a list of the most important parcels in his extensive and valuable collections of materials throwing light on the life of Shakespeare and the history of the drama in Shakespeare's days. This little book, which is neatly printed and provided with a good index, will give some idea of the extraordinary industry with which Mr. Halliwell pursues his labor of love, besides forming a valuable guide to Shakespearean scholars. In addition to this he has printed a list of his "study books," as a contribution to Shakespearean bibliography.

The publication of the Sicilian Bibliography (*Bibliografia Siciliana*), by M. Giuseppe M. Mira, is now said to be insured. The work combines a bibliographical and biographical dictionary, giving detailed information not only on all works published in Sicily, but also on works relating to Sicily published abroad.

Shelley's Sonnet "To the Nile."—It may interest readers of "N. & Q." to know that Shelley's long-lost sonnet "To the Nile" has been found by myself, in Shelley's own handwriting, amongst Leigh Hunt's unpublished papers, given to me, in the spring of 1873, by the late Thornton Hunt. The original MS. is now in the possession of Mr. Buxton Forman, who will give a fac-simile of it in his forthcoming edition of "Shelley's Works," to be published by Messrs. Reeves & Turner, the first volume of which is, I believe, nearly ready.

S. R. TOWNSHEND MAYER.

Richmond, Surrey.

THE publication of the first volume of "Daniel Deronda" by Harper & Brothers has set in motion the

pens of many correspondents, giving description of the personal appearance and traits of that distinguished writer. Among others this: "The appearance of Mrs. Lewes has been often described; and a portrait of her, exhibited some time since in the Royal Academy, gave her English admirers a chance to look for themselves upon the pictured face of the great novelist. It showed her to be decidedly plain. The enormous and disproportioned size of the head may have something to do with this lack of comeliness. Her brain is much heavier and larger than the brain of most men. The head is covered by masses of rich, luxuriant auburn hair, which give a tone to an otherwise colorless face. The face itself is somewhat long, the features being neither fine nor particularly noticeable. Its plainness, however, is redeemed from absolute unattractiveness by the force and intellectual power stamped upon it. Her expression, too, is full of charm, the charm of the change and play of ever-varying emotions. But it is her voice and manner, added to her brilliancy in conversation, which form, socially, her greatest attractions. Her voice, so soft and low that one must almost bend to listen, is rich in compass, and possesses rare sweetness of tone. Her manners, free from either affectation or reserve, are calculated to put one completely at his ease by their womanly gentleness and winning simplicity. In conversation she is one of the few really brilliant talkers who do not care to shine; on the contrary, she seems far more desirous of drawing out those who surround her. Her own conversational powers seem to be unlimited in range, and she passes readily from topics of the most trivial interest to those of gravest import. She is remarkable, too, for her humor, which is redeemed from the biting sting of sarcasm by its playfulness and sympathy."

Carleton announces a Comic History of the United States, by Livingston Hopkins, comic artist of the New York Graphic.

Mr. Theodore L. De Vinne, of New York, is engaged on an important work entitled 'The Invention of Printing,' of which the first number has appeared. It is said the work promises to surpass its predecessors in almost every way—in fulness, in accuracy, and in literary merit. The present part contains the first six chapters. Mr. De Vinne begins by naming the four methods of printing—steel or copper-plate, lithography, typography, and xylography (wood-cut printing)—each being briefly described with the aid of well-chosen illustrations. He then takes up the most ancient illustrations of the art, which he considers legitimate forerunners and predecessors, rather than prototypes, of the German invention of the fifteenth century. The fourth chapter is devoted to 'The image Prints of the Fifteenth Century.' The text is accompanied throughout by numerous pictures, and the typography is an excellent illustration of the perfection now attained by the art Mr. De Vinne so well describes.

The London *Printer's Register* is publishing, serially, an interesting *History of Early Scottish Printing*, by Mr. Robert Dickson.

THE *Revue Bibliographique Universelle* gives in its April number a review of works relating to Russian literature.

London Society has been purchased by a new proprietor, and Mr. James Hogg, its founder and original conductor, resumes the editorship.

THE *American Journal of Science and Arts*, for April, contains an excellent paper, by Prof. Arthur W. Wright, of Yale College, 'On the Gases contained in Meteorites,' and a geological paper of much interest, which was read before the National Academy of Sciences by Mr. Joseph Le Conte, 'On the evidence of Horizontal Crushing in the Formation of the Coast Range of California,' in which he supports his views, already published, that mountain ranges are formed wholly by a yielding of the crust of the earth along certain lines to horizontal pressure.

A bill passed the California Legislature last winter, allowing each Board of Education to select text-books for the schools in its own district, and providing that the books selected shall continue in use for six years.

THE *Belgravia Magazine* has, we understand, passed into the hands of Messrs. Chatto & Windus, and the editorship is to change hands shortly. Among the contributors under the new management are Mr. Charles Reade, and Mrs. Lynn Linton. Mr. Swinburne is to contribute a poem to the May number.

A library of one thousand rare volumes, elegantly bound, was recently sold in Paris. Many of the books were sold at enormous prices. The entire library was valued at \$60,000, but it brought \$103,239. "La Sainte Bible," 1789-1804, in 12 vols., in 4to, \$4900; "La Bible," De Mortier, bound by Padeloup, \$396; "A Passion," by A. Dürer, Italian manuscript of the sixteenth century, \$1430; "Les Heures Latines," manuscript of the fifteenth century, \$610; *Le Pastissier Français*, in a charming binding, by Trautz-Bauzonnet, \$910; *Metamorphoses d'Ovide*, bound by Derôme, \$595; *Fables de Lafontaine*, first edition, \$690; Corneille (Elzevir), 1664-76, \$820; Molière, 1666, \$1140; Rabelais, with engravings by B. Picart, bound by Padeloup \$1200; *Diogenis Epistola*, Grolier's copy, \$410; Plutarch, bound by Derôme, \$820; Cicero (Elzevir), \$982; Livy (Elzevir), \$1160.

DURING the month of May, an interesting collection of manuscripts and autograph letters, left by Thomas Moore, was offered, by auction, by Messrs. Puttick & Simpson, of Leicester Square. It included the original MSS. of the 'Epicurean' and 'Lalla Rookh,' and among the autograph letters was the last one addressed by Byron to Moore, from Missolonghi, only a month before his death.

—In Lord ALBEMARLE'S new book he tells us that when Captain KEPPEL he published *An Overland Journey from India: a Personal Narrative of Travels*, a copy of which he presented to Lord WELLESLEY, then Lord-Lieutenant of Ireland, to whom he was aide-camp. A thorough purist in language, Lord WELLESLEY objected to the words "personal narrative,"

and while entertaining Lord PLUNKETT, the recently appointed Chief Justice of the Common Pleas, at the Vice-Regal Lodge, said to him, "One of my aids-de-camp has written a personal narrative of his travels; pray, Chief Justice, what is your definition of 'personal'?" "My lord," was the neat reply, "we lawyers always consider *personal* as opposed to *real*."

MR. FURNIVALL'S edition of Caxton's 'Book of Curtesye' in three versions—the unique print and the only two known manuscripts—having become exhausted, the Early English Text Society has just reprinted it.

How to encourage learning! As Mr. W. Gifford Palgrave knows Arabic, he is sent to the Philippine Islands as Consul, where maybe he will learn Tagala. *En revanche*, for fear there should be no Englishman who knows Turkish, an Austrian Levantine is taken from the Austrian service to be Third Dragoman of Her Majesty's Embassy at Constantinople, and to help to maintain a national English policy. The real remedy for such abuses is to establish, as in Paris, a High School for Languages. This would require a building, and most of the professors would be paid by fees. Several correspondents in the *Times* have been advocating the substitution of an Indian language for Greek in our educational course. Perhaps, after all, if Indian vernaculars were learned, the learners, so far from being encouraged by Her Majesty's Government, would be considered as disqualified.

THE Chiswick Press and lovers of books have sustained a loss in the death of Charles Whittingham, printer, who died at Surbiton on the 21st of April, in the eighty-first year of his age, and was buried at Kensal Green, by the side of his old friend and associate, Pickering.

—The Lord Mayor of London recently gave a dinner to the representatives of English literature in its various branches. The most notable guests were Mr. BROWNING, Mr. FROUDE, Mr. and Mrs. MATTHEW ARNOLD, Lord HOUGHTON, Mr. ANTHONY TROLLOPE, Mr. HARRISON AINSWORTH, Mr. TUPPER, Sir FRANCIS DOYLE, Mr. and Mrs. FREDERICK LOCKER, Mr. and Mrs. EDMUND YATES, Mr. and Mrs. G. A. SALA, Mr. SWINBURNE, Mr. WILLIAM BLACK, Mr. and Mrs. CHARLES DICKENS, Mr. S. C. HALL, Mr. and Mrs. TOM TAYLOR, Mr. PLANCHE, Mr. ANDREW HALLIDAY, Mr. F. C. BURNAND, Mr. HEPWORTH DIXON, Mrs. HENRY WOOD, Mr. HENRY MORLAY, Mr. A. BECKETT, Mr. F. T. PALGRAVE, Signor and Signora ROSSI, Mr. DUTTON COOK, Mr. MACMILLAN, Mr. LONGMAN, Mr. JOHN MURRAY, the Rev. PENDER CUDLIP and Mrs. CUDLIP (ANNIE THOMAS). The famous band of the Coldstream Guards furnished the music, and the grace, *Non nobis, Domine*, was sung by a quintette. Lord HOUGHTON responded to the toast "The House of Lords;" "History, Poetry, and the Drama" brought forth speeches by Mr. FROUDE, Sir FRANCIS DOYLE, professor of poetry at Oxford, and Mr. GEORGE AUGUSTUS SALA; and speeches were also made by EDMUND YATES and TOM TAYLOR.

Mr. FROUDE, in the course of his speech, stated that COLE's *History of the South* was written in Oxford Jail; *The Pilgrim's Progress* was written by BUNYAN in Bedford Jail; *Don Quixote* was written in a jail at Madrid; and the author of *Robinson Crusoe* had a large experience of the pillory.

THE second reissue of Mr. Morris' "Bibliotheca Lutherana" seems to indicate a larger denominational literature than is generally credited to the American Lutheran Church; but this is explained by the books containing not only the strict literature of that sect, but all publications of its ministry on every description of subject. The compiler enters very thoroughly into his work, no tract, magazine article, or stray paper appearing to escape his eyes; and the book shows most creditably Mr. Morris' industry and the variety and extent of his church's writings. Unfortunately his limited opportunity for reference has prevented his giving the full information as to size, binding, publisher, and place of publication so useful; but he generally has dates and full titles and author. At the end is appended a list of periodicals formerly or now published in the interests of that religion.

It is not easy to overestimate the services of Mr. Justin Winsor, through the medium of the Boston Public Library, to the library system of the country. His latest idea is the publication, in nine broadside pages, of large type, of a series of compact suggestions as to the best reading on English history, under the title of "Catalogue Notes in English History." They are intended for posting in the popular departments of the library and its branches, the shelf numbers in each place to be filled in. They give titles and brief characterizations of the histories "in general and for long periods," as well as by special periods, and the authorities on constitutional and ecclesiastical history, life and manners, educational matters, and travel and description. We presume these sheets can be had for use by other libraries.

MESSRS. SOTHEY, London, announced the sale on June 7 and three following days, of an important collection of illuminated and other MSS. This very choice and valuable assemblage has been made under advantageous circumstances, the proprietors having had opportunities during extended travels in almost all parts of the world. The collection includes the choicest examples of all the different schools of the art of illuminating and writing, from the eighth to the sixteenth century, including the Italian, French, Flemish, English, German, Swedish, Jewish, Byzantine, Greek, and Russian, besides most valuable examples of Oriental MSS., including some of the finest of the Persian, Indian, and Japanese works ever executed at the best periods. It may be mentioned that the collection includes more than fifty illuminated Horæ Beatæ Mariæ Virginis of the different schools, and all of a choice kind—more than thirty Bibles, most of which are richly illuminated—upwards of twenty missals of various uses,

including that of the Church of Salisbury, a splendid example; also a magnificent MS. of the French Bible of Guyars de Moulins, in four volumes, with exquisite miniatures throughout—a splendid Evangelistarium of the tenth century, most richly decorated and illuminated—the Hours of Philip de Commines, a MS. of the most remarkable beauty.

"ROWELL's Newspaper Directory for 1876," just issued, contains some very interesting statistics relative to the American journalistic enterprises of the past year. It appears that the current volume furnishes the names of seven hundred and eighty-two daily, ninety tri-weekly, one hundred and thirty-five semi-weekly, six thousand five hundred and ninety-two weekly, thirty-five bi-weekly, one hundred and seven semi-monthly, seven hundred and ninety-one monthly, fifteen bi-monthly and seventy quarterly publications, making together eight thousand six hundred and seventeen. These figures show an increase of two hundred and sixty-nine papers over the number existing in the Spring of 1875, and an increase of two thousand one hundred and seventy-nine over those described in the Directory for 1871. Proportionate augmentations occurred in the intervening years. It seems that the increase in the number of publications during the past twelve months is less than in previous years, and the explanation of this fact is found in the prevalent commercial lassitude of the country. Although thirteen hundred and sixty-six papers have begun publication since May 1st, 1875, one thousand and ninety-seven have in the same period suspended. In New York State there has been an increase of only two, while in Illinois the number received an addition of sixty-five.

The sale of Gainsborough "Duchess of Devonshire," recently for ten thousand guineas surprised and delighted the admirers of this original and charming artist. The beautiful and scarce mezzo-tint engraving of this subject lately sold at Sothebys', brought upwards of £40. Another mezzo-tint of even greater beauty than this and an impression of the choicest kind, sold by the same firm, realized the high price of £70. This was an unlettered proof of the well-known portrait of Lady Bamfylde, engraved by Watson after Reynolds. The art of mezzo-tint could scarcely go further.

In the same sale a proof copy of Nellie O'Brien by Dixon brought £31 and Lady Caroline by Smith £24 8s. od. These were both after Reynolds. England, rich in works of this *genre*, learns more and more to appreciate these fine interpretations of her best masters and time, destructive of many things enriches them with increasing beauty year by year.

SALE OF AUTOGRAPH LETTERS.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week, the collection of autograph letters formed by Mr. Samuel Addington. Among the many interesting and rare examples we note the following: Robert

Burns, stating that he is determined to prosecute poetry with all his vigor, as he believes the knack and aptitude to learn the Muse's trade is a divine gift, 29*l*. Other letters of this poet averaged 10*l*. 10*s*. each. George Villiers, Duke of Buckingham, to Cardinal Richelieu, on state matters, 10*l*. 10*s*. John Calvin, 10*l*. 2*s*. 6*d*. An interesting and touching letter from Charles the First to the Marquis of Ormond, concerning the rebellion in Ireland. After alluding to his misfortunes in the battle of Naseby he says, "I will rather chuse to suffer all extremities than ever to abandon my religion, or give my consent to any such allowance of Popery as must bring destruction to that Profession, which, by the Grace of God, I shall ever maintain through all extremities," 69*l*.; another expressive letter to the Earl of Worcester, conferring on him the title of Marquis, 17*l*. 10*s*. Oliver Cromwell to Colonel Walton, disclaiming the idea, which had been circulated by their enemies, that they sought to maintain their religious opinions by force, 50*l*.; another to the same, after the battle of Marston Moor, giving an account of the victory, and condoling with him on the loss of his son, 32*l*.; another, addressed "To my beloved sonne, Richard Cromwell, Esq.," a highly characteristic letter, in which he recommends the study of "Sir Walter Raughley's Historie," 40*l*. A letter in Latin signed by Edward the Fourth, for Anthony de la Tour, whom he sends to the Pope to explain his intentions, and craving the Holy Father's interest, 16*l*. 15*s*. Another signed by Edward the Sixth, 14*l*. 14*s*. A letter of Queen Elizabeth, written in French, to Henri Quatre of France, assuring him of her continued good faith, 30*l*. Desiderius Erasmus, alluding to the divorce case of Henry the Eighth, then before the Court of Rome, 18*l*. Benjamin Franklin, treating of political and philosophical subjects, 14*l*. 5*s*. Oliver Goldsmith, introductory of Dr. Andrews, author of a work on Denmark, 27*l*. An interesting and a witty letter from Lady Hamilton, abounding in criticisms on her illustrious contemporaries, 15*l*.; another to Thomas Lewis, Esq., requesting him to come and drink to Nelson's immortal memory, "He could never have thought that his child and myself should pass the anniversary of that victorious day (August 1st) where we shall pass it," 8*l*. 10*s*. Sir Thomas Heneage to Cardinal Wolsey, 10*l*. 5*s*. Edward Hyde, Earl of Clarendon, concerning the fleet, and speaking highly of Prince Rupert's industry and dexterity, 8*l*. 5*s*. Dr. Johnson's last prayer, 12*l*. Edmund and Mrs. Kean on theatrical subjects, 15*l*. 10*s*. John Keats, containing some verses, 13*l*. 5*s*. Charles Lamb to Southey, 9*l*. 5*s*.; another to Bernard Barton, about Blake the artist, 16*l*. Archbishop Leighton to the Duke of Lauderdale, seeking to be relieved of his episcopal functions, 11*l*. 11*s*. Martin Luther on ecclesiastical matters, 14*l*. Marie Antoinette to the Princess Lamballe, full of affectionate assurances of friendship, 26*l*. Andrew Marvell, on the topics of the day, 15*l*. 15*s*. Mary, Queen of Scots, to her uncle, the Cardinal of Lorraine, an interesting and important letter, showing the difficulties of her situation between France and England, 49*l*. 10*s*. Thir-

teen autograph letters and signatures of Lord Nelson, bound in a volume, 71*l*. Other letters of Lord Nelson, realized prices varying from three to seven guineas. Sir Isaac Newton to the Secretary of State, 15*l*. 15*s*. Archbishop Pole to Cardinal Morone, 12*l*. 15*s*. Alexander Pope to the Duchess of Hamilton, full of satirical humor, 16*l*. 16*s*. Sir Walter Raleigh to Sir Walter Cope, a letter of painful interest, begging that his wife be allowed to be with him in his confinement, 52*l*. another, 16*l*. 12*s*. 6*d*. Sir Philip Sidney to Lord Burghley, 16*l*. 10*s*. Thos. Wentworth, Earl of Strafford, to his wife, with two signatures and various portraits, 70*l*. Dean Swift, containing much that relates to Addison, 15*l*. 15*s*. The poet Thomson, an able and characteristic letter, 19*l*. Edmund Waller to John Evelyn, 10*l*. 5*s*. George Washington, an important and interesting letter on the political state of America, 95*l*. Other letters of the President realized from four to twelve guineas. Total, 2151*l*. 8*s*. 6*d*.

NOTABLE EVENTS IN THE HISTORY OF PRINTING.

THE subjoined list is presented with the hope that it will prove acceptable to printers, as a concise record of many important events in the history of their art. A goodly volume would be required to contain all that might properly be included in a Chronology of Printing. The present list is offered as a basis for such a Chronology: not as a completed work. It has been carefully prepared, and corrected by several hands. We shall thank any reader who will point out the errors which probably still exist, as we may hereafter revise, enlarge, and reproduce the article in a more desirable and permanent form.

- 1041—Pi-ching, a Chinese blacksmith, made a paste of glutinous earth, upon which he engraved separate characters. These he then baked, making, in fact, a movable type of earthenware. To the present day, in China, the impression is made by inking the type with a brush, a thin absorbent paper is then laid upon the face of the type and pressed lightly with a dry brush; the paper being printed only upon one side.
- 1085—Paper made from rags in Spain, cotton paper having been previously used in China and Arabia.
- 1200—1300—Silk, linen, and cotton fabrics printed in ink from hand-stamps, engraved in relief, by the manufacturers of Spain, Sicily, and Italy.
- 1239—Paper, from linen rags, used in Germany.
- 1300—1400—Engraved and printed monograms used by German and Italian notaries instead of written signatures; engraved and printed initial letters put in books by German and Italian copyists.
- 1300—1400—Paper, upon which the practicability of printing depends, gradually introduced in France, Germany, and Flanders.
- 1350—1400—Period when the art or invention of mixing

oil with color was introduced, without which permanent printing ink and printing on paper would have been impossible.

1390—Paper-mill at Nuremberg.

1398—The presumed date of the birth of John Gutenberg, at Mentz.

1400-1425—Playing cards, supposed to have been made by printing and stencilling, became popular all over civilized Europe. To counteract the evil influences of playing cards, prints of saints and sacred personages were made at the suggestion of the clergy.

1418—The Brussels Print, supposed to have been made in the Netherlands, the oldest print with certain date.

1420-1450—The period assigned by bibliographers as that of the engraving and printing of the more famous editions of the Bible of the Poor, the Apocalypse, the Ars Moriendi, and other block books. This also is the period in which image prints, playing cards, and printed fabrics were extensively made and sold.

1439—John Gutenberg on trial at Strasburg for refusing to divulge his knowledge of a secret art. Dinne, a goldsmith, testifies that the secret art was printing.

1440—The manufacture of playing cards protected in Venice against foreign competition. This legislation was probably directed against Holland and Germany.

1440—The Pomerium Spirituale, supposed to have been engraved—the block book with oldest date—in the Netherlands.

1450—Gutenberg forms a partnership with John Fust, and mortgages to him his printing materials.

1450—Publication of Gutenberg's Bible in great types (according to Ulric Zell). Supposed to be the Bible of thirty-six lines per page, in types of double pica body, obviously made from a mould of hard metal.

1450—John Gutenberg, of Mentz, employed movable types.

1454—Letters of Indulgence, on types of English body printed. First typographically printed work containing a printed date. Supposed to be the work of Gutenberg.

1455—Nov. 6—Fust, by process of law, takes exclusive possession of Gutenberg's office, and establishes Peter Scheffer as the printer.

1455—Publication of Gutenberg's Bible of forty-two lines per page, in types of paragon body. Known as the Mazarine Bible.

1461—Albert Pfister prints with Gutenberg's types at Bamberg.

1462—Printing done in Cologne at the Convent of Weidenbach, probably by Ulric Zell.

1462—The office of Fust and Schaeffer broken up by the siege of Mentz, and the printers dispersed, carrying the secret of the process into other countries.

1465—Leads between printed lines first used by Schaeffer, in an edition of Cicero, printed at Mentz.

1465—Greek types, of correct proportions, first made by Sweynheim and Pannartz.

1466—Sweynheim and Pannartz, apprentices from Mentz, print in Italy. They use Roman type.

1468—John Gutenberg died.

1469—Printing practised at Venice by John and Vindelino de Spiras, who were the earliest to apply the art largely to the publication of the classics.

1470—Ulric Gering, with two associates—Crantz and Friburger—established printing at Paris.

1470—Printing introduced in Paris by the Germans—Gering Friburger, and Crantz.

1470—The Roman type brought to great perfection by Nicholas Jenson, of Venice.

1470—Anthony Zarot, printing in Milan, introduced

signatures for the first time in his edition of Terence.

1471—William Caxton, a mercer of London, residing at the Court of the Duke of Burgundy, issued at Cologne the first book ever printed in the English language—a translation of Le Fèvre's *Recueil des Histoires de Troyes*.

1473—The Offices of the Virgin, printed by Jenson; said to be the first volume in 32mo.

1474—Printing begun in England by William Caxton at the Monastery of Westminster, under the patronage of King Edward IV.—his first work being *The Game and Playe of the Chesse*, translated out of the French.

1477—Rathold, a German, printing in Venice, introduced ornamental capital letters in display lines. He printed a highly ornamented edition of Euclid in 1482. He was also the first to print in letters of gold.

1488—The first Hebrew Bible printed by Abraham Colorito, at Sarcino.

1490—Music printed by letter-press at Mentz.

1498—The first paper-mill erected in England, at Hartford, by John Tate.

1501—Manutius, commonly called Aldus, published at Venice an edition of Virgil in Italic. This type had been made by Aldus in imitation of the cursive or running writing used in Italy.

1506—Charlotte Guillard, the first notable female printer, established an office at Paris, which she continued fifty years.

1518—The Aldine edition of the Septuagint printed in Greek.

1524—Robert Estienne, of Paris, better known by the English name of Stephens, introduced remarkable improvements in Hebrew and Greek types.

1526—Tyndale prints the New Testament in the English language, at Antwerp.

1528—Latin version of the Bible published at Lyons, by Zantes Pagninus; the first in which verses are marked by Arabic figures.

1535—Coverdale's Bible, the first edition of the entire Scriptures in English, printed at Zurich.

1536—During the war with the Turks an official statement of news was promulgated by the Venetian government. It was circulated in small manuscript sheets, which took their name from the coin—gazeta—which was their price. From this source we get the common newspaper name, Gazette.

1540—Jenson's Roman letter improved by Garamond.

1540—Wm. Hussen burned at Rouen for printing a Protestant pamphlet.

1540—The first book printed in America. A hand-book for the Spanish priests engaged in converting the natives, by Christopher Cabrera. The colophon is as follows: "This manual for adults was printed in the great city of Mexico, by command and at the expense of the most reverend men, Bishops of New Spain, at the house of Juan Cromberger, in the year of the nativity of our Lord Jesus Christ, one thousand five hundred and forty; on the 13th day of the month of December."

1546—Peter Chapot, printer of Paris, strangled and burned for distributing Geneva Bibles.

1546—Stephen Dole, a famous classical scholar and printer, strangled and burned as an atheist at Paris.

1550—Book binding in France carried to great perfection.

1550—The colon first used in Bale's Acts of English Votaries, printed in black letter.

1551—The Greek Testament divided into verses by Robert Stephens (formerly Estienne).

1553—The exclamation point (!), or mark of admiration,

- first used in the catechism of Edward VI., printed by John Daye.
- 1556—The Company of Stationers, of London, received a charter from Philip and Mary as "The Master and Keepers, or Wardens and Commonalty, of the Mystery or Art of the Stationers of London."
- 1557—Thomas Green, journeyman to John Wayland, printer, who lived at the sign of the Blue Garland, in Fleet Street, was imprisoned and whipped at the Grey Friars by order of Dr. Story, for being concerned in printing a book called *Antichrist*.
- 1559—Thomas Geminie printed and published his *Anatomia*, with copperplates made by himself, which are believed to be the first ever engraved in England.
- 1578—Pamphlets of news occasionally printed in London.
- 1584—Printing introduced into Peru by the Spaniards.
- 1590—A copy-book upon copperplates printed in London.
- 1612—A newspaper in numbered sheets printed in Germany.
- 1620—Printing press improved by William Blaeu, of Amsterdam.
- 1622—Certain News of the Present Week, printed by N. Butter, London. (The first newspaper.)
- 1623—The first folio Shakespeare, printed by Isaac Jaggard and Edward Blount, under the supervision of Heminge and Condell, players.
- 1639—First printing office in the English colonies of North America, at Cambridge, Mass. The old record says: "Mr. Joss. Glover [a wealthy dissenting English clergyman] gave to the college [now Harvard] a fount of printing letters; and some gentlemen of Amsterdam gave towards furnishing of a printing press with letters forty nine pounds and something more."
- 1639—The Freeman's Oath, the first broadside publication in New England.
- 1640—The Bay State Psalm Book, printed by Stephen Daye, Cambridge. First book printed in present limits of United States.
- 1643—Weekly and occasional quartos of news frequently published in England.
- 1644—John Milton published his *Areopagitica*, a Speech for the Liberty of Unlicensed Printing. It was designed to convince the Presbyterians, then the dominant party, of the iniquity and impolicy of attempting to suppress opinion by force.
- 1663—First printed play-bills issued at Drury Lane Theatre.
- 1663—The Bible translated into the Indian language by John Eliot, printed by Samuel Green and Marmaduke Johnson, at Cambridge, Mass., and dedicated to Charles II.
- 1672—The University of Oxford sends to Holland, France, and Germany for type, there being no foundry in England.
- 1677—A type foundry established at Oxford, England.
- 1677—Joseph Moxon, hydrographer to Charles II., published *Mechanick Exercises*. The first English work upon the art of printing.
- 1677—A type foundry established at the University of Oxford, the first matrices being presented by John Fell, bishop of Oxford.
- 1679—A news-writer in Holland, who had published some severe strictures upon Louis XIV. and Madame Maintenon, was enticed into French Flanders, where he was arrested and conducted to Mount St. Michael, a State prison of France. He was shut up in a wooden cage, twelve feet square and twenty feet high. Here, without employment or books, he languished in solitary confinement for twenty-three years, finding relief only in death.
- 1685—William Bradford establishes a printing press near Philadelphia, and publishes an almanac.
- 1688—Jan. 14—Wm. Bradford, at Philadelphia, issues proposals "for the printing of a large Bible." No Bible had then been printed in America.
- 1690—William Rittinghuysen—since written Rittenhouse—a native of Holland, assisted by William Bradford, established the first paper-mill in America, in Roxborough, near Philadelphia. The paper was made from linen rags.
- 1690—Richard Harris attempted to publish a newspaper in Boston entitled *Public Occurrences*. Suppressed by the government after the issue of the first number.
- 1693—William Bradford establishes the first press in New York.
- 1702—First English daily paper, issued in London, on the 11th of March, by Elizabeth Mallet, "against the ditch at Fleet Bridge."
- 1704—the Boston newsletter, the first successful periodical in American Colonies, established by Bartholomew Green; edited by John Campbell, postmaster of New England. Published weekly.
- 1704—Daniel De Foe published, in London, a periodical called *The Review*, being the first formal attempt to add comments and other matter to the news as authorized by government. This publication is therefore considered as the first newspaper.
- 1709—The *Tatler*, a tri-weekly periodical, published by Sir Richard Steele, being an improvement upon the plan of De Foe, is regarded as the prototype of the modern newspaper.
- 1712—A stamp duty levied in England upon newspapers. It had the effect of destroying *The Spectator*, which, under the conduct of Joseph Addison, had reached considerable popularity as a cheap daily periodical.
- 1719—The *American Weekly Mercury* published by Andrew Bradford, in Philadelphia. The second newspaper in the United States.
- 1720—Caslon, the English type founder, improves the standard Elzevir types.
- 1725—The *New York Gazette*, established by William Bradford. The first periodical in that colony.
- 1727—Paper money printed in Burlington, New Jersey, by Keimer & Franklin.
- 1730—Stereotyping practised as a secret by Wm. Ged, at Edinburgh.
- 1731—The *Gentleman's Magazine*, London. The first English literary monthly.
- 1731—The first paper-mill in New England, built at Milton, Massachusetts, by Daniel Henchman.
- 1732—Poor Richard's *Almanac*, by Benjamin Franklin, at Philadelphia.
- 1735—John Peter Zenger tried for libel on the government of New York, and acquitted. He was defended by John Chambers, of New York, and Andrew Hamilton, of Philadelphia. This was the first verdict in America in favor of the freedom of the press, and was quoted as an important precedent in later trials in England. Andrew Hamilton, who made the great speech on the trial, though "laboring under the weight of many years, and borne down by great infirmities of body," went to New York, without a fee, to defend the liberty of the press.
- 1739—First *Almanac*, in the German language, in Pennsylvania, by Christopher Saur, of Germantown.
- 1743—First Bible in America, printed in German, by Christopher Saur, at Germantown, Pa., from types of his own manufacture.
- 1758—Movable music types improved by Breitkopf, of Leipzig. They were first made about 1574.
- 1750—Baskerville, of Birmingham, improved the quality of his paper by using wove moulds and by polishing.
- 1750—The cylinder or engine method of comminuting

- raggs into paper pulp invented about this time in Holland.
- 1751—M. Guettard, of France, published a series of experiments upon making paper out of various vegetable substances, with specimens of the papers.
- 1751—The sawn-back—or flat back, without boards—adopted by English bookbinders from the Dutch.
- 1754—The Printer's Grammar, by John Smith. The first book in English specially treating of the Art of Printing.
- 1756—Paper made from straw in Germany.
- 1765—A book published by Schaffers, of Ratisbon, describing papers made from many woods, barks, etc.
- 1768—Holland excelled all other European countries in paper-making.
- 1769—English types made by Abel Buell, of Connecticut.
- 1769—The Letters of Junius appeared in the Public Advertiser of London. In their severe strictures upon the government they represent a notable instance of the increased liberty of the press.
- 1770—Wood engraving brought to great perfection by Thomas Bewick, of England. His improvements had a remarkable effect upon the advancement of book illustrations.
- 1770—The States of Pennsylvania, New Jersey, and Delaware contain forty paper-mills.
- 1776—The master workman and two attendants at each paper-mill exempted from military duty by United States government.
- 1777—Stigmatype revived and improved by Breitkopf, of Leipzig.
- 1778—The Sunday Monitor, printed by Johnson, in London. The first Sunday paper published in England.
- 1779—Present method of stereotyping invented by Tilloch, of Glasgow, with the assistance of Foulis, printer to the University of Glasgow.
- 1781—First English Bible printed in America, by R. Aitken, Philadelphia.
- 1783—An Introduction to Logography, by Henry Johnson, a compositor, assisted by Mr. Walters, proprietor of the London Times.
- 1784—Printing in raised letters for the blind invented in Paris.
- 1784—John Dunlap, who established the Pennsylvania Packet, as a weekly, in Nov., 1771, issued it as a daily on Sept. 21, 1784; the first daily newspaper printed on this continent. Now represented by the North American, Philadelphia.
- 1785—Jan. 18—John Walter published the first number of the London Daily Universal Register, printed logographically. On Jan. 1, 1788, the title was changed to The Times; or Daily Universal Register—since popularly known as the London Times.
- 1786—Pittsburgh Gazette, first paper west of the Allegheny Mountains, established by John Scull and Joseph Hall; still issued as a daily.
- 1787—Adam G. Moppa attempts type founding in New York.
- 1789—Ami du Peuple (Friend of the People), a paper published by Marat, in Paris, remarkable as directing and representing revolutionary public opinion.
- 1790—The celebrated Ramage press invented by Adam Ramage, in Philadelphia.
- 1780—Wm. Nicholson, of London, patented an unsuccessful rotary printing machine.
- 1793—The Centinel of the Northwestern Territory published at Cincinnati. The first newspaper north of the Ohio river.
- 1793—Alexander Anderson, of New York, became eminent as the first successful wood engraver in the United States.
- 1796—Archibald Binny and James Rolandson, natives of Scotland, established at Philadelphia the first successful type foundry in the United States.
- 1796—Aloysius Senefelder, a musician of Munich, accidentally discovered that oily substances adhered to pencil marks made upon a certain species of limestone, and he perfected the discovery into the present art of lithography.
- 1799—Paper in endless web made by M. Robert at the paper-mill of the Didots, near Paris.
- 1800—Matthias Koops, in England, manufactured white paper from old printed paper, straw and waste.
- 1800—Remarkable and essential improvements introduced into the printing press by Earl Stanhope of England.
- 1804—The Fourdrinier paper machine, an improvement upon Robert's machinery, completed in England.
- 1805—The Fourdrinier machine further perfected by Donkin.
- 1805—Unsuccessful type casting machine patented by Wm. Wing, of Connecticut.
- 1810—The History of Printing in America, prepared and published by Isaiah Thomas, of Worcester, Mass.
- 1811—Archibald Binny, of Philadelphia, materially improved the type-casting mould.
- 1811—The first cylinder press erected, by the inventor, Frederick Koenig, of Eisleben, Saxony, for Thomas Bensley, a printer of London.
- 1812—Type foundry in New York, established by David and George Bruce.
- 1812—Printing in gold carried to great perfection by Whitaker, of London.
- 1812—A copy of Il Decamerone di Boccaccio, printed at Venice in 1471, was bought by the Marquis of Blandford, for £2260, at the auction sale of the library of John Ker, third Duke of Roxburghe. This is believed to be the highest price ever paid for a book. At the same sale a copy of Caxton's *Troilus and Creside* was sold for £252.
- 1813—The Fourdrinier paper-making machine improved and simplified by various inventors.
- 1813—David and George Bruce introduced stereotyping in New York.
- 1814—Jacob Perkins, of Massachusetts, invented the improved methods which substitute steel for copper in engraving; and, by cheapening the processes, produced the vast extension of book illustration.
- 1814—Nov. 29—The London Times announced the completion and perfection of the newly-invented cylinder press of Koenig as a great era in the art of printing.
- 1814—1818—Machine inking roller invented by Cowper, in England.
- 1815—Composition balls for inking type invented.
- 1816—Improved type-mould patented by George B. Lothian, of New York.
- 1816—Ruthven press invented by John Ruthven, of Edinburgh. It differed from the hand presses previously made in having the bed stationary, while the platen moved to and fro.
- 1817—George Clymer, of Philadelphia, invented the Columbian press, a remarkable improvement upon the former hand press.
- 1817—Paper-making machinery improved by Roger Didot, in France.
- 1818—Applegarth and Cowper, of London, made improvements in Koenig's press.
- 1819—Improvements in copperplate engraving introduced by Daniel Lizers, of Edinburgh.
- 1820—Straw paper improved in France by M. Huygeron.
- 1820—Stereotyping in clay suggested, and imperfectly developed by Brunel, of England.
- 1821—Improvements in drying and finishing paper, by Compton, in England.

- 1822—Illustrated two-penny papers appear in London.
 1823—A delegation of printers and publishers from Philadelphia attend the four hundredth anniversary in honor of Koster at Haarlem.
 1826—A power press invented by Treadwell, of Boston.
 1827—Applegarth's four-cylinder press completed in London.
 1827—The Printers' Pension Society of London established, with an allowance of £12 per year to aged and infirm members of the trade, and £8 to their widows.
 1828—Lithography introduced into the United States by the Pendleton Brothers, plate printers of Boston.
 1828—Wm. M. Johnson, New York, patented the first successful type-casting machine; used by Elihu White.
 1829—Montgolfier, in France, manufactured paper in imitation of silk.
 1829—Stereotyping by papier-mâché process invented by Genaux, of Paris.
 1830—A patent for calendering paper by Kemas Gilpen, of Philadelphia.
 1830—Watermarks, etc., improved by Thomas Barrett, of England, and Jaquier in France.
 1830—The bed and platen printing machine—known as the Adams press—invented by Isaac Adams, of Boston.
 1830—The Cent, a journal established in Philadelphia by Dr. Christopher C. Conwell, being the first penny paper in America.
 1830—The first illustrated comic paper appeared in Paris under the title of *La Caricature*. *Charivari*, which followed it in 1831, became the model of the London Punch.
 1832—Cheap illustrated literature introduced by the Penny Magazine, conducted by Charles Knight, of London.
 1833—The Sun, New York, the first successful penny paper in the United States.
 1835—Edmund Fry, type founder of London, published an earnest protest against the pernicious innovation of fancy letters.
 1837—Samuel Bagster & Sons, of London, published the first edition of Isaac Pittman's *Stenographic Sound-hand*, afterwards (1841) called *Phonography*, the system of short-hand now almost universally used in reporting speeches, legislative proceedings, legal trials, etc., for the press.
 1837—August 14—A festival in honor of John Gutenberg, as the inventor of printing, was held in Mentz, in Germany, and attended by an immense concourse.
 1838—July 2—175,000 newspapers were forwarded to the provinces by the London post office.
 1838—David Bruce, Jr., of New York, improved the type-casting machine, and brought it into use.
 1839—Electrotype plates for printing made simultaneously by Prof. Jacobi, of St. Petersburg, and by J. C. Jordan, of England.
 1839—Experiments in electrotyping wood-cuts, by J. A. Adams, New York.
 1840—Epoch of cheap literary papers and reprints in the United States.
 1842—Improvements on cylinder press patented by Richard M. Hoe, of New York.
 1842—The Illustrated London News established. The first illustrated weekly newspaper.
 1844—Polychromatic printing press patented by T. F. Adams.
 1844—The *Flumgudgeon Gazette*, or *Bumble Bee Budget*—a tri-weekly paper published in Oregon; claimed as being the first newspaper upon the Pacific coast.
 1845—John L. Kingslev, of New York, patented an improvement to the Adams press for perfecting

- the sheets—that is, printing them on both sides with one feeding.
 1847—First successful rotary press, built by R. Hoe & Co., New York, used to print the Public Ledger, Philadelphia, on April 9th.
 1849—Waterproof paper patented in England by W. Brindley.
 1850—Gordon's press patented, by George P. Gordon, of New York.
 1852—Nature printing invented by Andrew Warsing, of Vienna.
 1852—The National Typographical Union formed May 3d, at Cincinnati.
 1852—George Bruce, New York, first applies steam to type-casting.
 1854—The Philadelphia Ledger printed upon straw paper.
 1855—The London Times offered £1,000 reward for a new and available paper stock.
 1855—Typographic Advertiser established at Philadelphia in April; L. Johnson & Co., publishers; Thomas MacKellar, editor. The first periodical publication issued from a type foundry.
 1857—Photo-galvanographic process patented by Pau Pretsch, Austria.
 1862—A safety paper patented by Hayward, of Chicago, containing colored fibres.
 1862—Great advance in price of paper. Esparto grass used largely in the manufacture.
 1863—Jan. 3—The Boston Journal printed upon paper made of basswood.
 1863—The Bullock press patented by William Bullock, of New York.
 1867—Collins & M'Leester introduce steam type-casting machines in Philadelphia.
 1869—January—Pennsylvania Editorial Association organized, at Bellefonte.
 1869—James Gordon Bennett, the younger, of the New York Herald, sent Henry M. Stanley to search for Dr. Livingstone, the celebrated explorer, supposed to have died in Africa. On Nov. 10, 1871, Stanley found, at Ujiji, "a pale-looking, gray-bearded white man, in a red woollen jacket, who had upon his head a naval cap with a faded gold band." Stanley said, "Dr. Livingstone, I presume?" and received the laconic, but triumphant answer, "Yes."
 1870—Dr. Von der Linde destroys the legend of Coster, the reputed inventor of printing at Harlem, proving that Coster was a tallow chandler and tavern keeper; that he had nothing to do with printing; and that, instead of dying in 1439, from grief caused by the alleged theft of his secret, he was hung in 1483.

SHAKESPEARIAN GOSSIP.

EDITED BY J. PARKER NORRIS.

"This bald unjointed chat."
King Henry IV, Part I. I. iii. 65.

It has been suggested that an examination of the remains of Shakespeare should be made by opening his grave at Stratford-on-Avon. Shakespeare died in April 1616, and he has therefore been dead and buried just two hundred and sixty years. Many will exclaim "Of what benefit will this be, after

such a would. Very the dead after wonder minute dust n sion is Stratfo

"Som at Chur faces, an hour wen near the leaden c doubt th face mi justify th curiosity secure f sentation this is ju if any a most rev but I an remain to the pet proj their nea head, bu all were in Lord rather n But, ser made. ously— might b he;" and

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such a lapse of time? Nothing but dust would be found there." Are we sure of this? Very often the features and the clothing of the dead are preserved for hundreds of years after burial, and on opening their graves wonderful sights have been seen. In a few minutes all crumble away, and nothing but dust remain, but for a short time the illusion is wonderful. A friend, residing near Stratford, writes us:

"Some graves of the Shakespeare date were opened at Church Lawford a few years ago, and the figures, faces, and dresses were perfect, but of course in half an hour were mere heaps of dust. Shakespeare's grave is near the Avon, but doubtless he was buried well, (in a leaden coffin probably,) and there is scarcely room for a doubt that with proper precautions photographs of his face might be taken perfectly. Surely the end does justify the means here? It is not to satisfy mere idle curiosity, it is not mere relic-mongering, it is simply to secure for posterity what we could give—an exact representation of the great poet as he lived and died. Surely this is justifiable, at least it is allowable, in the absence of any authentic portrait. Surely such a duty might be most reverently done? I doubt, after all, if it *will* be: but I am very strongly in favor of the trial, and if no remains were found, no harm would be done, the 'curse' to the contrary notwithstanding! People who have pet projects about portraits would not like to have all their neat and logical arguments rudely knocked in the head, but where *should* we all be if no Shakespeare at all were found, but only a bundle of musty old MSS. in Lord Bacon's 'fine Roman hand!' After all I am rather nervous about the result of such an exhumation! But, seriously, I see no reason why it should not be made. A legal friend here long ago suggested (humorously—not professionally of course) that the 'curse' might be escaped by employing a woman, ('cursed be he?') and women would compete for the honor!"

There have been many graves opened, in cases where their tenants have been buried far longer than Shakespeare, and very often the features and clothing were recognizable, and still more often were the skeletons perfect. It is true that they soon crumbled to dust, but they remained whole long enough for photographs to be taken of them.

History furnishes us with many cases where the tombs of kings and queens have been opened, and their bodies appeared quite perfect for a short time. William the Conqueror died in 1087, and in 1542 a *post mortem* examination of his body was made by the Bishop of Bayeux. Miss Strickland (from whom we take these references) says: "On

removing the stone cover, the body, which was corpulent, and exceeding in stature the tallest man then known, appeared as entire as when it was first buried. Within the tomb lay a plate of copper gilt, on which was engraved an inscription in Latin verse. The bishop, who was greatly surprised at finding the body in such perfect preservation, caused a painting to be executed of the royal remains, in the state in which they then appeared, by the best artist in Caen, and caused it to be hung up on the abbey wall, opposite to the monument.*"

A daughter of Edward IV, the Princess Mary, died in 1482, and her tomb was opened in 1817. "The coffin of the Princess Mary, a beautiful girl of fifteen, who died the year before her father, was opened; a curl of hair of the most exquisite pale gold, had insinuated itself through the chinks of the coffin; the eyes, of a beautiful blue, were unclosed and bright, but fell to dust soon after the admission of air.†

Katharine Parr, the sixth queen of Henry VIII, died in 1551, and she "was originally interred on the north side of the altar of the then splendid chapel of Sudley, and a mural tablet of sculptured alabaster was placed above her tomb. The chapel is now despoiled and in ruins, the roofless walls alone remaining. The notice of queen Katharine's death and interment from the document in the Herald's office having been published in Rudde's History of Gloucestershire, some ladies who happened to be at Ludely castle in May 1782, determined to examine the ruined chapel. Observing a large block of alabaster fixed in the north wall of the chapel, they imagined that it might be the back of a monument that had once been fixed there. Led by this hint, they had the ground opened not far from there, and about a foot from the surface they found a leaden envelope, which they opened in two places,—on the face and breast, and found it to contain a human body wrapped in cerecloth. Upon removing the

* Strickland's *Lives of the Queens of England*, Vol. I, p. 103. (Edition of Longmans, Green, Reader & Dyer.)

† Strickland's *Lives of the Queens of England*, Vol. II p. 372. Edition before cited.

portion that covered the face, they discovered the features, particularly the eyes, in the most perfect state of preservation. Alarmed with this sight, and with the smell which came from the cerecloth, they ordered the earth to be thrown in immediately, without closing over the cerecloth and lead that covered the face, only observing enough of the inscription to convince them that it was the body of queen Katharine. In the same summer Mr. John Lucas, the person who rented the land on which the ruins of the chapel stand, removed the earth from the leaden coffin, which laid at the depth of two feet, or little more, below the surface. * * * Mr. Lucas had the curiosity to rip up the top of the coffin and found the whole body, wrapped in six or seven linen cerecloths, entire and uncorrupted, although it had been buried upwards of two centuries and a half. He made an incision through the cerecloths which covered one of the arms of the corpse, the flesh of which at that time was white and moist." * At the same time an inscription was found on the leaden lid of the coffin, which proved conclusively that the remains were those of Queen Katharine. In 1784 the body was again dug up, and treated in the most irreverent manner, and in 1786, a scientific examination was made by the Rev. Tredway Nash, F.A.S., who made a report corroborating the preceding statements.

Charles I was buried in 1648, and in 1813 King George IV and several noblemen "assisted personally at the opening of Charles I's coffin, when the corpse was satisfactorily recognized."†

Many more cases equally wonderful might easily be given, but we have given enough to show that instances of the preservation of bodies for hundreds of years after interment often occur, and is it not worth making an effort to secure the counterfeit presentment of him who "wrote for all time?" If we could even get a photograph of Shakespeare's skull it would be a great thing, and would help us to make a better portrait of him than we now

possess. Let not the inscription on the tombstone prevent the exhumation, for there is no proof that it was placed there at his request. Open the grave reverently, have the photographers ready, and the moment the coffin lid is removed (if there be any) expose the plates, and see what will be the result. Then close up the grave, and if nothing is accomplished no harm would be done, and people would rest satisfied.

Mr. Collier gets on famously with his privately printed edition of Shakespeare that we alluded to in the BIBLIOPOLIST for April and also for June, 1875, and has already issued several of the historical plays. The comedies he finished several months ago, and at the rate that he has been issuing the previous plays, the entire edition will be finished in a little over a year more. We wish him health and success in his undertaking. The latter he has already achieved, and the former he possesses to a remarkable degree for one so venerable. With the exception of a little rheumatism he is as hale and hearty as he was many years ago, and he seems to defy age as a foeman not worthy of his steel. He performs an amount of work now, at the advanced age of eighty-seven, which would put to blush many who are forty or fifty years his juniors. His devotion to Shakespeare through all these many years, well merits the application of the beautiful lines in *As You Like It*:

"O, good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat but for promotion,
And having that, do choke their service up
Even with the having: it is not so with thee."

Mr. Horace Howard Furness has sent his edition of *Hamlet* to press, and we may confidently expect its appearance before very long. The mass of material that Mr. Furness has accumulated for this edition of Shakespeare's most celebrated play is enormous, and his labor has been immense. The number of editions of the play collated in the

* Strickland's *Lives of the Queens of England*, Vol. III. p. 296. Edition before cited.

† Strickland's *Lives of the Queens of England*, Vol. V. p. 385. Edition before cited.

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textual notes is greater than in either of his preceding volumes, (*Romeo and Juliet* and *Macbeth*.) and the mass of commentary which he has digested is also far larger than in the previous volumes of his noble edition of Shakespeare. In preparing his *Hamlet* for the press, Mr. Furness has adopted a somewhat different plan from that which he pursued in his *Romeo and Juliet* and *Macbeth*, and we look forward to its appearance with the greatest interest. We wish that Mr. Furness could produce the volumes of his *Variorum Shakespeare* with more rapidity, but the labor on each one surpasses belief, and many months are spent in ceaseless toil, which only show their results to the experienced eye by the mass of matter which is condensed, or totally omitted, as unworthy of the pages of such a work. Mr. Furness' judgment in such matters eminently fits him for the vast work he has undertaken, and of which we possess two such admirable specimens as his *Romeo and Juliet* and *Macbeth*.

During the past winter the good people of Philadelphia have enjoyed an intellectual treat in the course of lectures on Shakespeare delivered by Prof. John S. Hart, L.L.D. The course embraced lectures on *The Two Gentlemen of Verona*, *The Winter's Tale*, *The Tempest*, *Othello*, *Macbeth*, *Romeo and Juliet*, and two lectures on Shakespeare's character and personal career. They were enjoyed by large audiences, and the wish has been very generally expressed, that Prof. Hart should give them to the world in book form. We think that he owes it to the reading public to do this, and perhaps he will enlarge his materials and make a good text book on Shakespeare?

We reprint with much pleasure, the following exquisite satire on the work of the New Shakespeare Society, from the pen of Mr. Swinburne. It was originally published in *The Examiner* for April 1, 1876.

REPORT OF THE FIRST ANNIVERSARY MEETING OF THE NEWEST SHAKESPEARE SOCIETY.

BY ALGERNON CHARLES SWINBURNE.

APRIL 1, 1876.

A paper was read by Mr. A. on the dis-

puted authorship of *A Midsummer Night's Dream*. He was decidedly of opinion that this play was to be ascribed to George Chapman. He based this opinion principally on the ground of style. From its similarity of subject he had at first been disposed to assign it to Cyril Tourneur, author of *The Revenger's Tragedy*; and he had drawn up in support of this theory a series of parallel passages extracted from the speeches of Vindice in that drama, and of Oberon in the present play. He pointed out, however, that the character of Puck could hardly have been the work of any English poet but the author of *Bussy d'Ambois*. There was here, likewise, that gravity and condensation of thought conveyed through the medium of the "full and heightened style" commended by Webster, and that preponderance of philosophic or political discourse over poetic interest and dramatic action for which the author in question had been justly censured.

Some of the audience appearing slightly startled by this remark (indeed it afterwards appeared that the Chairman had been on the point of asking the learned member whether he was not thinking rather of *Love's Labour's Lost*?), Mr. A. cited the well-known scene in which Oberon discourses with Puck on matters concerning Mary Stuart and Queen Elizabeth, instead of despatching him at once on his immediate errand. This was universally accepted as proof positive, and the reading concluded amid signs of unanimous assent, when

Mr. B. had nothing to urge against the argument they had just heard, but he must remind them that there was a more weighty kind of evidence than that adduced by Mr. A., and to this he doubted not they would all defer. He could prove by a tabulated statement that the words "to" and "from" occurred on an average from seven to nine times in every play of Chapman; whereas in the play under consideration the word "to" occurred exactly twelve times, and the word "from" precisely ten. He was therefore of opinion that the authorship should in all probability be assigned to Anthony Munday.

As nobody present could dispute this conclusion, Mr. C. proceeded to read the argu-

ment by which he proposed to establish the fact, hitherto unaccountably overlooked by all preceding commentators, that the character of Romeo was obviously designed as a satire on Lord Burleigh. The first and perhaps the strongest evidence in favor of this proposition was the extreme difficulty, he might almost say the utter impossibility, of discovering a single point of likeness between the two characters. This would naturally be the first precaution taken by a poor player who designed to attack an all-powerful minister. But a more direct light was thrown upon the subject by a passage in which "that kind of fruit that maids call medlars when they laugh alone" is mentioned in connection with a wish of Romeo's regarding his mistress. This must evidently be taken to refer to some recent occasion on which the policy of Lord Burleigh, possibly in the matter of the Anjou marriage, had been ridiculed in private by the Maiden Queen, "his mistress," as meddling, laughable, and fruitless.

This discovery seemed to produce a great impression, till the chairman reminded the Society that the play in question was now generally ascribed to George Peele, who was notoriously the solicitor of Lord Burleigh's patronage, and the recipient of his bounty. That this poet was the author of *Romeo and Juliet* could no longer be a matter of doubt, as he was confident that they would all agree with him on hearing that Mr. Martin Tupper had positively assured him of the fact, adding that he (Mr. Tupper) had always thought so when at school. The plaudits excited by this announcement had scarcely subsided when the chairman clenched the matter by observing that he rather thought the same opinion had ultimately been entertained by his own grandmother.

Mr. D. then brought forward a subject of singular interest and importance—"The lameness of Shakespeare: was it moral or physical?" He would not insult their intelligence by dwelling on the absurd and exploded hypothesis that this expression was allegorical, but would at once assume that the infirmity in was question was physical. Then arose the question, "In which

leg?" He was prepared, on the evidence of an early play, to prove to demonstration that the injured and interesting limb was the left. "This shoe is my father," says Launce in the *Two Gentlemen of Verona*; "no, this left shoe is my father;—no, no, this left shoe is my mother;—nay, that cannot be so neither:—yes, it is so, it is so; *it hath the worser sole.*" This passage was not necessary either to the progress of the play, or to the development of the character; he believed he was justified in asserting that it was not borrowed from the original novel on which the play was founded; the inference was obvious, that without some personal allusion it must have been as unintelligible to the audience as it had hitherto been to the commentators. His conjecture was confirmed and the whole subject illustrated with a new light by that well-known line in the Sonnets, in which the poet describes himself as "made lame by Fortune's dearest spite," a line, of which the inner meaning and personal application had also by a remarkable chance been reserved for him (Mr. D.) to discover. There could be no doubt that we had here a clue to the origin of the physical infirmity referred to; an accident which must have befallen Shakespeare in early life while acting at the Fortune Theatre, and consequently before his connection with a rival company—a fact of grave importance till now unverified. The epithet "dearest," like so much else in the Sonnets, was evidently susceptible of a double interpretation. The first and most natural explanation of the term would at once suggest itself; the playhouse would of necessity be dearest to the actor dependent on it for subsistence, as the means of getting his bread; but he thought it not unreasonable to infer from this unmistakeable allusion that the entrance fee charged at the Fortune may probably have been higher than the price of seats in any other house. Whether or not this fact, taken in conjunction with the accident already mentioned, should be assumed as the immediate cause of Shakespeare's subsequent change of service, he was not prepared to pronounce with such positive confidence as they might reasonably expect

from a member of the Society; but he would take upon himself to affirm that his main thesis was now and for ever established on the most irrefragable evidence, and that no assailant could by any possibility dislodge by so much as a hair's breadth the least fragment of a single brick in the impregnable structure of proof raised by the argument to which they had just listened.

This demonstration being thus satisfactorily concluded, Mr. E. proceeded to read his paper on the date of *Othello*, and on the various parts of that play respectively assignable to Samuel Rowley, to George Wilkins, and to Robert Daborne. It was evident that the story of *Othello* and *Desdemona* was originally quite distinct from that part of the play in which Iago was a leading figure. This he was prepared to show at some length by means of the weak-ending test, the light-ending test, the double-ending test, the triple-ending test, the heavy-monosyllabic-eleventh-syllable-of-the-double-ending test, the run-on-line test, and the central-pause test. Of the partnership of other poets in the play he was able to adduce a simpler but not less cogent proof. A member of their Committee said to an objector lately: "To me, there are the handwritings of four different men, the thoughts and powers of four different men, in the play. If you can't see them now, you must wait till, by study, you can. I can't give you eyes." To this argument he (Mr. E.) felt that it would be an insult to their understandings if he should attempt to add another word. Still, for those who were willing to try and learn, and educate their ears and eyes, he had prepared six tabulated statements—

(At this important point of a most interesting paper, our reporter unhappily became unconscious, and remained for some considerable period in a state of deathlike stupor. On recovering from this total and unaccountable suspension of all his faculties, he found the speaker drawing gradually near the end of his figures, and so far succeeded in shaking off the sense of coma as to be able to resume his notes.)

That the first and fourth scenes of the third act were not by the same hand as the

third scene he should have no difficulty in proving to the satisfaction of all capable and fair-minded men. In the first and fourth scenes the word "virtuous" was used as a dissyllable; in the third it was used as a trisyllable.

Is, that she will to virtuous Desdemona.—iii. 1.

Where virtue is, these are more virtuous.—iii. 3.

That by your virtuous means I may again.—iii. 4.

In the third scene he would also point out the great number of triple endings which had originally led the able editor of Euclid's Elements of Geometry to attribute the authorship of this scene to Shirley:—(1, 2) *Cassio* (twice), (3) *patience*, (4) *Cassio* (again), (5) *discretion*, (6) *Cassio* (again), (7) *honesty*, (8) *Cassio* (again), (9) *jealousy*, (10) *jealous* (used as a trisyllable in the verse of Shakespeare's time), (11) *company* (two consecutive lines with the triple ending), (12) *Cassio* (again), (13) *conscience*, (14) *petition*, (15) *ability*, (16) *importunity*, (17) *conversation*, (18) *marriage*, (19) *dungeon*, (20) *mandragora*, (21) *passion*, (22) *monstrous*, (23) *conclusion*, (24) *bounteous*. He could not imagine any man in his senses questioning the weight of this evidence. Now let them take the rhymed speeches of the Duke and Brabantio in act i., scene 3, and compare them with the speech of *Othello* in act iv., scene 2—

Had it pleased heaven

To try me with affliction.

He appealed to any expert whether this was not in Shakespeare's easy fourth budding manner, with, too, various other points already touched on. On the other hand, take the opening of Brabantio's speech—

So let the Turk of Cyprus us beguile:

We lose it not, so long as we can smile.

That, he said, was in Shakespeare's difficult second flowering manner—the style of the later part of the earlier stage of Shakespeare's rhetorical first period but one. It was no more possible to move the one passage up to the date of the other than to invert the order of the alphabet. Here, then, putting aside for the moment the part of the play supplied by Shakespeare's assistants in the last three acts—miserably weak some of it was—they were able to disentangle the early love-play from the later work, in which

Iago was principally concerned. There was at least fifteen years's growth between them, poet's intermediate plays by any one who chose the steps of which could be traced in the to work carefully enough at them. Set any of the speeches addressed in the Shakespeare part of the last act by Othello to Desdemona beside the consolatory address of the Duke to Brabantio, and see the difference of the rhetoric and style in the two. If they turned to characters, Othello and Desdemona were even more clearly the companion pair to Biron and Rosaline of *Love's Labour's Lost* than were Falstaff and Doll Tearsheet the match-pair of Romeo and Juliet. In *Love's Labour's Lost* the question of complexion was identical, though the parts were reversed. He would cite but a few parallel passages in evidence of this relationship between the subjects of the two plays :—

Love's Labour's Lost, iv. 3.

1. By heaven, thy love is black as ebony.
2. No face is fair that is not full so black.
3. O paradox ! Black is the badge of hell.
4. O, if in black my lady's brows be decked.
5. And therefore is she born to make black fair.
6. Paints itself black to imitate her brow.
7. To look like her are chimney-sweepers black.

Othello.

1. An old black ram.—i. 1.
2. Your son-in-law is far more fair than black.—i. 3.
3. How, if she be black and witty?—ii. 1.
4. If she be black, and thereto have a wit.—ii. 1.
5. A measure to the health of black Othello.—ii. 3.
6. For I am black.—iii. 3.
7. Begrimed and black.—iii. 3.

Now, with these parallel passages before them, what man, woman, or child could bring himself or herself to believe that the connection of these plays was casual, or the date of the first Othello removable from the date of the early contemporary late-first-period-but-one play *Love's Labour's Lost*, or that anybody's opinion that they were so was worth one straw? When, therefore, by the introduction of the Iago episode, Shakespeare in his later days had, with the assistance of three fellow-poets, completed the unfinished work of his youth, the junction then effected of the Brabantio part of the play with this Iago underplot supplanted them with an evidence wholly distinct from that of the metrical test, which yet confirmed in every point the con-

clusion independently arrived at, and supported by the irresistible coincidence of all the tests. He defied anybody to accept his principle of study, or adopt his method of work, and arrive at a different conclusion from himself.

The reading of Mr. E.'s paper on the authorship of the soliloquies in *Hamlet* was unavoidably postponed till the next meeting, the learned member having only time on this occasion to give a brief summary of the points he was prepared to establish and the grounds on which he was prepared to establish them. A year or two since, when he first thought of starting the present Society, he had never read a line of the play in question, having always understood it to be admittedly spurious; but on being assured of the contrary by one of the two foremost poets of the English-speaking world, who was good enough to read out to him in proof of this assertion all that part of the play which could reasonably be assigned to Shakespeare, he had of course at once surrendered his own former opinion, well grounded as it had hitherto seemed to be on the most solid of all possible foundations. At their next meeting he would show cause for attributing to Ben Jonson not only the soliloquies usually but inconsiderately quoted as Shakespeare's, but the entire original conception of the character of the Prince of Denmark. The resemblance of this character to that of Volpone in *The Fox* and to that of Face in *The Alchemist* could not possibly escape the notice of the most cursory reader. The principle of disguise was the same in each case, whether the end in view were simply personal profit, or (as in the case of Hamlet) personal profit combined with revenge; and whether the disguise assumed was that of madness, of sickness, or of a foreign personality, the assumption of character was in all three cases identical. As to style, he was only too anxious to meet, and, he doubted not, to beat on his own ground, any antagonist whose ear had begotten the crude and untenable theory that the Hamlet soliloquies were not distinctly within the range of the man who could produce those of Crites and of Macilente in *Cynthia's Revels* and *Every*

Man out of his Humour. The author of these soliloquies could, and did, in the parallel passages of *Hamlet*, rise near the height of the master he honored and loved.

The further discussion of this subject was reserved for the next meeting of the Society, as was also the reading of Mr. G.'s paper on the subsequent quarrel between the two joint authors of *Hamlet*, which led to Jonson's caricature of Shakespeare (then retired from London society to a country life of solitude) under the name of Morose, and to Shakespeare's retort on Jonson, who was no less evidently attacked under the designation of Ariel. The allusions to the subject of Shakespeare's sonnets in the courtship and marriage of Epicæne by Morose were as obvious as the allusions in the part of Ariel to the repeated incarceration of Jonson, first on a criminal and secondly on a political charge, and to his probable release in the former case (during the reign of Elizabeth=Sycorax) at the intercession of Shakespeare, who was allowed on all hands to have represented himself in the character of Prospero ("it was mine art—that let thee out"). Mr. H. would afterwards read a paper on the evidence for Shakespeare's whole or part authorship of a dozen or so of the least known plays of his time, which, besides having various words and phrases in common with his acknowledged works, were obviously too bad to be attributed to any other known writer of the period.

The Chairman then proceeded to recapitulate the work done and the benefits conferred by the Society during the twelve months which had elapsed since its foundation on that day last year. They had ample reason to congratulate themselves and him on the result. They had established an entirely new kind of criticism, working by entirely new means towards an entirely new end, in honor of an entirely new kind of Shakespeare. They had proved to demonstration and overwhelmed with obloquy the incompetence, the imbecility, the untrustworthiness, the blunders, the forgeries, the inaccuracies, the obliquities, the utter moral and literary worthlessness, of previous students and societies. They had revealed to the world

at large the generally prevalent ignorance of Shakespeare and his works which so discredibly distinguished his countrymen. This they had been enabled to do by the simple process of putting forward various theories, and still more various facts (but all of equally indisputable value and relevance) of which no Englishman—he might say, no mortal—outside the Society had ever heard or dreamed till now. They had discovered the one trustworthy and indispensable method, so easy and so simple that it must now seem wonderful it should never have been discovered before, by which to pluck out the heart of the poet's mystery, and detect the secret of his touch; the study of Shakespeare by rule of thumb. Every man, woman, and child born with five fingers on each hand was henceforward better qualified as a critic than any poet or scholar of time past. But it was not, whatever outsiders might pretend to think, exclusively on the verse-test, as it had facetiously been called on account of its total incompatibility with any conceivable scheme of metre or principle of rhythm—it was not exclusively on this precious and unanswerable test that they relied. Within the Society as well as without, the pretensions of those who would acknowledge no other means of deciding a debated question had been refuted and repelled. What were the other means of investigation and verification in which not less than in the metrical test they were accustomed to put their faith, and by which they doubted not to attain in the future even more remarkable results than their researches had as yet achieved, the debate just concluded, in common with every other for which they ever had met or ever were likely to meet, would amply suffice to show. By such processes as had been applied on this as on all occasions to the text of Shakespeare's works and the traditions of his life, they trusted in a few years to subvert all theories which had hitherto been held and extirpate all ideas which had hitherto been cherished on the subject; and having thus cleared the ground for his advent, to discover for the admiration of the world, as the name of their Society implied, a New Shakespeare. The first step towards this end

must of course be the destruction of the old eno; and he would venture to say they had already made a good beginning in that direction. They had disproved, or they would disprove, the claim of Shakespeare to the sole authorship of *Macbeth*, *Julius Cæsar*, *King Lear*, *Hamlet* and *Othello*; they had established, or they would establish, the fact of his partnership in *Lochrine*, *Mucedorus*, *The Birth of Merlin*, *Dr. Dodipoll*, and *Sir Giles Goosecap*. They had with them the incomparable critics of Germany; men whose knowledge and judgment on all questions of English literature were as far beyond the reach of their English followers as the freedom and enlightenment enjoyed by the subjects of a military empire were beyond the reach of the citizens of a democratic republic. They had established and affiliated to their own primitive body or church various branch societies or sects, in England and elsewhere, devoted to the pursuit of the same end by the same means and method of study as had just been exemplified in the transactions of the present meeting. Still there remained much to be done; in witness of which he proposed to lay before them at their next meeting, by way of inauguration under a happy omen of their new year's work, the complete body of evidence by means of which he was prepared to demonstrate that some considerable portion, if not the greater part, of the remaining plays hitherto assigned to Shakespeare was due to the collaboration of a contemporary actor and playwright, well known by name, but hitherto insufficiently appreciated; Robert Armin, the author of *A Nest of Ninnies*.

PUBLIC LIBRARIES IN LONDON.

Under this heading we purpose, from time to time, to give an account of the various public and quasi-public Libraries of London and its neighborhood, omitting that of the British Museum; and to state what we have been able to ascertain with respect to their past history and present condition. The number of such libraries, belonging to corporate bodies, cathedral or ecclesiastical establishments, Inns of Court, learned or religious

societies, and Government departments or institutions, is much greater than is generally supposed; and it is gratifying to know, that whilst some of these Libraries are absolutely free to the public, *i.e.*, with only such restrictions as are necessary for the safe preservation of the books, access may be obtained by students to most or all of them with little trouble.

Let us name the following: Sion College Library, the Library at Lambeth Palace, the Library of Dr. Williams, the Guildhall Library, the Library at Westminster Abbey and the Cathedral Library at St. Paul's; the Library of the Patent Office, the Libraries of Lincoln's Inn, Gray's Inn, and the Inner and Middle Temple; the Library of the College of Physicians, also of the College of Surgeons; also the Libraries of the Royal Society, of the Society of Antiquaries, and of the British and Foreign Bible Society. There are some others, which we need not now mention, but proceed at once to describe them separately, commencing with

I.—THE LIBRARY OF SION COLLEGE.

In the heart of the City of London, in the parish of St. Alphage, and in the street called London Wall, directly facing the sole remnant of that old Roman circumvallation, stands Sion College, a Protestant ecclesiastical foundation and almshouse of the seventeenth century. Only very little of the building is seen from the street. Opposite to it, as we said, are the remains of the old Roman Wall with a patch of ground in front of the same and railed off from the street, once part of a burying-ground, but now gay with evergreens and flowers, very nicely kept, we presume at the expense of the parish. You enter Sion College through a small wicket, and pass along a low brick building into a tolerably capacious courtyard. One does not know as yet which is the Library, because there are houses all round, and the visitor is most struck by the appearance of a magnificent plane-tree, overshadowing a great portion of the courtyard, and flanked by other trees of smaller dimensions. A grape-vine climbs up one of the walls, and there are flowers in pots outside of the windows, while underneath the plane tree you catch a glimpse of a little

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lady playing with her doll. At first this child might appear to be the sole inhabitant of the place; but you look in front of you and there are one or two houses, and to the right of these are one or two more—good, substantial brick buildings, evidently occupied by human beings, and, upon further investigation, it is seen that one of them does duty as a solicitor's office—let us hope not because the College is involved in perpetual litigation, and requires to have its man of law resident on the premises, always ready for action. To the right of these buildings again are a few small tenements, which, upon recollecting that the foundation contains alms-houses, the visitor at once concludes must be the latter; and he is not wrong in his surmise, since upon further looking he discovers in front of them, on one side an old man, and on the other a middle-aged woman, both of them evidently pensioners of the establishment. The old man has little to tell you, but the middle-aged female is voluble enough, and would be willing to entertain you for more than an hour with the various events in her life from her cradle “to this present,” only that you have not the time to spare, and are anxious to learn the whereabouts of the Library.

Such was our experience upon visiting Sion College, not having seen it since the late Rev. Henry Christmas was librarian, and residing on the establishment. After such a lapse of time, we were naturally more struck upon this second visit than upon the first by the quiet and retired aspect of the place, the verdure of its trees, and its generally antique look—something like that of a cathedral close upon a small scale.

Returning upon our steps, we discover that the long low building first mentioned is, in fact, the Library, while opposite to it is a comfortable hall, used by the Fellows of the College for a reading-room, and next to it is a building called “the President's house,” in which the librarian formerly resided, but which is now used for official purposes.

Before speaking of the Library, however, let us mention that the plot of ground upon which Sion College now stands was anciently occupied by a nunnery. This falling into decay, one William Elsyng, citizen and mer-

cer of London, purchased the site, upon which he founded a hospital, bearing his name, for the accommodation of a warden, a priest, and one hundred blind paupers. This was in the year 1329, in the reign of Edward the Third. The hospital was afterwards converted into a Priory of Canons Regular, under the name of the “Priory of St. Mary of Elsyng,” the founder being the first prior. At the dissolution of the monasteries, this priory, then valued at 193*l.* 15*s.* 5*d.*, was granted by Henry the Eighth to John Williams, Esq., Keeper of the King's Jewels, who afterwards became Lord Williams of Thame. He converted it into a dwelling-house, which was burnt down in 1541, several of the king's jewels having been destroyed or stolen during the conflagration. The house, however, was rebuilt, and after the death of Lord Williams the whole estate was sold to Sir Rowland Hayward, Alderman and Lord Mayor of London, for the sum of 700*l.* Sir Rowland's son John afterwards sold it to Alderman Parkhurst, reserving a quit-rent and 4*l.* per annum left by his father to the poor of St. Alphage for ever.

LITERATURE IN BIOGRAPHY.

BY DR. R. SHELTON MACKENZIE.

The biographies of three men—Samuel Johnson, Walter Scott, and Thomas Babington Macaulay—cover one hundred and fifty years of the literary history of England (which is part of *our* heritage) and are probably the best works of their class ever written. The birth and death dates are: Johnson, 1709–1784; Scott, 1771–1832; Macaulay, 1800–1859.

Boswell's *Life of Johnson* places the man before us. It is full of homage and of truth. If, on one hand, it eulogizes the vast learning, the blunt integrity, the independent spirit, the patience under neglect and poverty, the true charity, the solid thought, the flashing wit, the instructive conversation, the high principle, and the earnest piety of Dr. Johnson, it also tells of his ungainly person, his dictatorial manner, his rough ways, his ravenous gluttony, his childish credulity, and his

singular superstition. All was set down, the good and the bad of this literary "Ursa Major," as he was sometimes called; though a gentle lady—herself the pink of courtesy—frankly said, "He is kind and loving as a child, and has nothing of the bear about him but his rough skin."

From that work we learn much about Johnson's great contemporaries. We know more of him than of any other man of letters, dead or living. Lord Macaulay says, "Boswell is the first of biographers. He has no second. . . . Many of the greatest men that ever lived have written biography. Boswell was one of the smallest men that ever lived, and he has beaten them all." During twenty-one years, he was only two hundred and fifty-six days in Johnson's society, but he pertinaciously questioned him and others, was an eavesdropper, and entered down, in great diaries, all that he could pick up about the object of his veneration. Johnson's friends despised him; he was perpetually snubbed by Johnson himself; he was universally regarded as a bore; but Johnson knew, no doubt, that this man was gathering materials for a biography, and gave him an immense quantity of personal and literary materials to be used for that purpose.

Next, in order of time and merit, is the *Life of Sir Walter Scott*, by John Gibson Lockhart. From 1805, when *The Lay of the Last Minstrel* was published, until his death in 1832, Scott was the acknowledged head of British authorship. When his own narrative poetry was in a manner written down by the impassioned genius of Lord Byron, he declined a contest, but, breaking out in a new jine (with *Waverley* in 1814), established a loftier reputation as *The Great Unknown*. More fortunate, too, than most of his brethren of the lyre, Scott made very large pecuniary gains out of his authorship. He was a hard as well as a gifted worker; and, had his prudence been equal to his genius, must have made a colossal fortune. The high legal office that he held, the fame he had acquired, the immense emoluments which his pen brought in, his generous hospitality, and his judicious determination ever to avoid those Quarrels of Authors, which the elder Disraeli

has so well described, made him personally popular with all who knew and read him. When he was created a baronet, by George IV, that monarch publicly said, "I shall always reflect with pleasure on Sir Walter Scott's having been the first creation of my reign." At last, this great man fell a victim to his ambition of becoming a Scottish laird. He purchased land at fancy prices, and erected, at heavy expense, that modern-antique chateau of Abbotsford, which a French tourist happily called "a romance in stone and mortar." This, and an almost boundless hospitality, led him to become secretly connected with a printing and publishing concern, which became bankrupt in the commercial crisis of 1825. His last six years were devoted to continuous work, to pay off the vast indebtedness of himself and partners; but he lost health, he lost life, he lost all but honor in the effort. The details of this involvement, as given by Lockhart, went far to destroy the romance of Scott's character; but Lockhart, as a biographer, has been surpassed only by Boswell.

During the present season *The Life and Letters of Lord Macaulay*, by Mr. G. Otto Trevelyan, his nephew, has appeared. Over sixteen years have elapsed since the great English historian, poet, orator, and critic passed away, and the public had ceased to expect a biography of him. Its author is the son of Lady Trevelyan, eldest sister of the great orator and writer, and herself highly distinguished by extensive and varied attainments and great talents. The work is a revelation of Macaulay from youth to death. It exhibits him as a boy, then winning honors at the university; a distinguished contributor to the *Edinburgh Review*; brought into Parliament, simply on the reputation his pen had won him, and immediately gaining a high position in that most difficult and exacting assembly; the champion of popular rights during the reform bill excitement of 1831, which had nearly caused a revolution in England; his services acknowledged, first by a seat in the government, and then by high office in India, so liberally paid that he returned home, in a few years, a man of independent fortune; finally

becoming a cabinet minister, and closing his public life as a peer of parliament. All the time, subsidiary to these passages in his life, was his devotedness to literature, the result of which was the acquisition of multifarious knowledge, which his genius, backed by his industry, had the art of utilizing for the world. This story, chiefly told in the familiar letters from Macaulay to his family and friends, is full of interest; and the result is that we now know Macaulay as well as we before knew Johnson and Scott.

What may be called the reign of each man composing this triumvirate occupies an average of twenty-five years. Johnson was in mature age when he assumed the sceptre, but his personal associations went far back,—including Swift and Pope in his early manhood, and, in his maturer years, the principal writers, artists, wits, critics, and politicians of the age. He was familiar with the leading spirits of his time. His supremacy was generally acknowledged. Sometimes his capricious manner gave offence, and his subjects were ready to revolt; but the feeling of disaffection soon abated, for he was prompt and generous in the atonement of apology. His conversation, though often dictatorial, was full of variety and information, and even such a man as Burke yielded to the spell of the enchanter. His latest work, executed after he was seventy, perpetuated the memory of the English poets from Cowley to Gray. His successor was Walter Scott, who was acquainted, personally or by correspondence, with the principal writers of his time, and was the recognized head of the republic of letters during the first thirty years of the present century; but his was a gentle rule. Macaulay may be said to have taken his place in the van of literature, at the very time when Scott was passing away. From the time when his essay on Milton, in the Edinburgh Review, "gave the world assurance of a man," until his death, Macaulay was supereminent. He tried many varieties of literature, and succeeded in all. He had not the personal popularity of Johnson or Scott, for he moved in a small but brilliant circle, consisting of his sisters and a few friends, but, in variety and extent of knowledge, he

was without a rival. He was the last of the mighty Three in whose lives the annals of British literature, from Anne to Victoria, may be read.

REJECTED MANUSCRIPTS.

"REJECTED ADDRESSES," by Horace and James Smith, was offered to Mr. Murray for twenty pounds, but refused. A publisher, however, purchased it; and, after sixteen editions, Mr. Murray gave one hundred and thirty-one pounds for the right to issue a new edition. The total amount received by the authors was more than one thousand pounds. "Jane Eyre," by Charlotte Brontë, was, it is said, rejected by several publishers. This, however, is rather doubtful. We believe the manuscript was sent to Messrs. Smith, Elder & Co., in Cornhill, and there it remained for a long time, till a daughter of one of the publishers read it, and recommended her father to publish it. The result is well known; it brought the author fame and money. "Eöthen," by Mr. Kingslake, was offered to twenty different houses. All refused it. He then, in a fit of desperation, gave the manuscript to an obscure bookseller, and found the expenses of publication himself. This also proved a success. "Vanity Fair," that very clever work of Thackeray's, was written for *Colburn's Magazine*, but it was refused by the publishers, as having no interest! "The History of Ferdinand and Isabella," by Mr. Prescott, was rejected by two of the first publishers in London, and it ultimately appeared under the auspices of Mr. Bentley, who stated that it had more success than any book he had ever published. The author of "The Diary of a Late Physician" for a long time sought a publisher, and unsuccessfully. At last he gave the manuscript to *Blackwood's Magazine*, where it first appeared, and was very successful. The first volume of Hans Andersen's "Fairy Tales" was rejected by every publisher in Copenhagen. Andersen had then neither name nor popularity, and published this exquisite book at his own expense, a proceeding which soon brought him into notoriety. Miss Jane Austen's novels, models of writing at this day, at first met with no success. One of them, "Northanger Abbey," was purchased by a publisher in Bath for ten pounds, who, after paying this sum, was afraid to risk any further money in its publication, and it remained many years in his possession before he ventured upon the speculation, which, to his surprise, turned out very profitable. "Uncle Tom's Cabin" had a very narrow escape from rejection. This work first appeared in the numbers of the *National Era*, and when offered to the American publishers, Messrs. Jewett & Co., their reader and critic decided that it would not be worth republication; but the wife of the latter so strenuously insisted that it would sell, that he recommended it to the firm. No book has perhaps had so large a circulation. When the poet Gray's "Ode on Eton College" appeared but little notice was taken of

it. The poet Shelley had always to pay for the publication of his poems. The "Ode on the Death of Sir John Moore at Corruna" was written by the Rev. Charles Wolfe. "It was rejected so scornfully by a leading periodical that the author gave it to an obscure Irish paper."

HOW LANDSEER CRAZY WAS MADE SANE.

Mr. M. D. Conway writes from London to the Cincinnati *Commercial* of a recent dinner at the Urban Club:

The venerable George Cruikshank was present, quaffing cold water to the verge of waterlogging in self-sacrificing testimony to his teetotalism. For that matter, however, his very presence would seem to be enough, for it is doubtful if there is any man living who has done so much brainwork as Cruikshank, and now, in his eighty-fifth year, is able to eat his hearty dinner and make his merry midnight speech. George Cruikshank told us how many pictures he made in his early days on Shakespearian subjects, and at last betrayed one of the little signs of failing which have been appearing in recent years by pointing to a beautiful engraving of Landseer's "Titania and Bottom," over Dr. Doran's head, and confiding to us that Landseer got the idea from him—G. C. A gentle smile rippled around on the faces present, and G. C. was allowed to add this to his other dreams. Besides, no one would throw cold water on a man who has consumed so much already. But the engraver of the beautiful picture in question was present; the most eminent engraver in this country—Mr. Graves—and he told us a most charming story about the artist. The picture of Titania coying the amiable face of the donkey while the little fairies, Mustardseed and the rest, stand around with a rabbit in the vicinity, is no doubt as well known in America as here, and I hope is getting less rare. Sir E. Landseer had become insane, and it was feared hopelessly so, while Mr. Graves was at work on this engraving of the noble work. But when it was completed, the engraver was seized with a longing the desire that the artist should see it. He therefore took the first impression struck off, had it neatly framed and went by railway to the distant country mansion where Landseer was living, under the care of friends. Mr. Graves having told these friends why he had come, they said they were afraid to allow any one to see him, even so old a friend as Mr. Graves, and especially it was decided that the insane artist must not be excited by seeing pictures. But Mr. Graves pleaded so long and warmly that finally he was permitted to enter the room alone with the picture under his arm. When he entered, Landseer said: "What have you got there, Graves?" Graves said: "I'll show you," and revealed the engraving. Landseer looked at it steadily for a quarter of an hour, and then said: "Why, it's better than my picture—all except that rabbit," and then proceeded to point

out with accuracy the defects in the rabbit, which Graves promised to rectify, and then left, the artist, however, insisting on going to the depot with him. That visit was the turning point in Landseer's insanity. From the time he saw that engraving, which was upon our wall at the Urban Club, he showed little by little his returning sanity. Mr. Graves is a fine-looking, hale gentleman of seventy, who succeeded Boydell as an engraver, and has engraved more Shakespearian illustrations than any man that ever lived. He has made about one thousand successful plates of such subjects in his life.

THE BROOKLYN LIBRARY CATALOGUE.

Nearly 300 pages of the catalogue of the Brooklyn Mercantile Library are now in type, and will be printed and issued probably during the coming week. They cover the alphabet from *A.* to *Conar*, and will make a volume of about the size of the Quincy list. Though there is but one alphabet for the triple entries of author, title, and subject, the larger subjects (*classes* proper) have page headings, so that they stand out prominently, and can be taken bodily from the catalogue should it be desired to print them separately. These classes are purposely made very large and comprehensive, but are alphabetically sub-classified, as in the Congressional Catalogue, with cross-references in the general alphabet to these sub-headings. If the balance of the catalogue is proportionately full to this first part, it will prove one of the most valuably complete reference-books in the country. The department of biography alone (including collective and individual works) numbers some 116 pages, and arts, biblical literature, etc., are similarly large. It should be noted, however, that many of the large departments have been thrown into these early pages that they may be used before the entire volume is ready; thus, instead of entries under names of countries, the subject *Countries* covers them all. Following the modern general rule, the fullest information is given under the author entry, which includes author's full name, size, place, and date of publication. As in Mr. Cutter's Athenæum Catalogue, variety of type distinguishes main from secondary entries, authors from titles, cross-reference, etc.

It is, however, in his fulness of cross reference and his thorough analysis of volumes of essays, collections, reports, and periodicals, that Mr. Noyes' work will mainly take rank. Not only are the contents of these largely given under their own headings, but wherever they throw light upon any subject elsewhere treated, they are noted or referred to. Thus the most valuable part of the biographical section are the allusions to the biographical or critical sketches contained in magazine literature, so that it forms a most valuable supplement to Poole by continuing review reference from the cessation of his work (1852) up to date. It even goes farther than do such references ordinarily, for after any work of note it points out where any prominent review of it can be found.

Any comprehensive review of such a catalogue must necessarily be deferred till the publication of the entire work. The part now ready, however, shows such painstaking research and thoroughness that the appearance of the complete work may be confidently looked for as a valuable contribution to American bibliography.

AUCTION SALES.

The season now drawing to a close has been very prolific in sales of Books by Auction, but with one or two exceptions the books sold have been of a very ordinary character.

The sales commenced with the large and interesting collection belonging to the estate of the late Thomas H. Wynne, of Richmond, Va., and the sale was remarkable as developing the fact that the books and documents printed in the Confederate States are in considerable demand—not so much for their intrinsic value as for their scarcity, the prices realized for some of these pamphlets would have sufficed to reprint them.

It would be easy to fill a large space with a record of the prices brought by many of the books. We content ourselves with enumerating a few only.

Lot

181. Party Tyranny in Carolina, imperfect, . \$17.00
232. Coxe's Carolana, 1722, 7.00

302. Pricher's Resources of the South, . . . 8.50
321½. Lee's Report of Northern Virginia, 2 vols, . 21.00
446. Evidence respecting Castle Thunder, . . 5.50
545. The Record, lacking 3 numbers, . . . 45.00
683. Journal of the Secession, Convention of
South Carolina, 27.00
996. Price's Historical Tracts, 16.00
1221. Walker's Border Warfare, 8.50
1384. McCall's History of Georgia, 29.00
1878. Smith's History of New Jersey, . . . 30.00
2035. Smith's Historie of Virginia, 200.00
2054. Perfect Description of Virginia, . . . 71.00

This last was a poor copy but the book is very uncommon.

The total amount of the sale was a much greater sum than anybody had anticipated—many of the books were bought by Western buyers, who seemed determined to buy—the price apparently being of no consequence.

The sale was made at Richmond, by Mr. J. Thompson Brown, and it is due to him to remark that it was conducted with very great fairness and much ability.

This sale was the occasion of our first visit to Richmond, and we cannot refrain from expressing our thanks to many gentlemen in that city for their great courtesy to us.

The next sale of any importance was a portion of the Library belonging to Mr. A. W. Griswold of New York, sold by Bangs, Merwin & Co., March 6, 1876, consisting chiefly of Books relating to America, and included some rare books. We note the following as among the most important:

Lot

56. Beverley's History of Virginia, uncut,
1722, \$30.00
152. Cotton's Bloody Tenent 1647, . . . 60.00
161. Creuxius Historia Canadensis 4to,
large paper, 85.00
190. Drayton's American Revolution, 2 vols, . 28.00
191. Eliot's Bible, Second Edition, . . . 350.00
234. Tilson's Kentucky, 1781, 51.00
246. Fox's North West Fox, 50.00
265,6. Garden's Anecdotes, 2 vols, . . . 19.00
293. Hakluyt's Voyages, 3 vols in 2, . . . 275.00
294. " " Reprint, 5 vols, . . . 135.00
308. Harcourt's Guiana, 4to, 105.00
363. Hoskins, Pennsylvania Bubble, . . . 21.00
Hume & Smollett's England, . . . 90.00
370. James (W.D.) Life of Moreau, . . . 40.00
386. Josselyn's New England's Rarities, . . 30.00
391. Joutel's Journal, 18.00
398. Keith's Journal of Travels, 25.00
419. Lawson's Carolina, 26.00

422. Lederer's Discoveries in Virginia, . . . 305.00
 { This is probably twice the value of the book
 { but the competition of ten determined bid-
 { ders carried it up to this point.
436. Lescarbot Nova Francia, 4 to, . . . 120.00
 459. McCall's Georgia, 2 vols, . . . 48.00
 482. Mather's Psalterium, . . . 33.00
 487. Mather's Wonders of the Invisible
 World, . . . 43.00
 49. Mather's Cometographia, . . . 21.00
 530. Morton's New English Canaan, . . . 135.00
 362. Johnson's Nova Britannia, . . . 81.00
 567. Oglethorp's South Carolina, . . . 15.25
 630. Plaine Description of the Barmydas, . . . 105.00
 660. Purchas, his Pilgrimes, 5 vols, folio, an
 unusually fine and large copy, . . . 800.00
 773. Autographs of the Signers of the De-
 claration of Independence, . . . 600.00
 778. Smith's Historie of Virginia, . . . 150.00
 786. Smith's History of New York, . . . 45.00
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 896. Wood's Simple Cobler, . . . 31.00
 970. Wood's New England's Prospect, . . . 135.00

The ordinary or common books in this sale sold at low prices, but the rarities sold well.

A KNIGHT OF THE AMERICAN BOOK TRADE.

An unusual honor has just fallen to the lot of a member of the American book trade. It gives us pleasure to state that the Emperor of Austria has conferred the Knightly Cross of the Imperial Order of Francis Joseph upon Mr. E. Steiger, the German publisher and bookseller of this city. Inasmuch as this kind of decoration has rarely been conferred upon private citizens of any foreign nation, and still more rarely upon those of a non-monarchical commonwealth, the fact of its bestowal in the present instance is significant. This act of the Austrian Emperor is evidently intended to mark his recognition of persistent devotion to a noble calling for its own sake, in which he has supplemented the action of the Emperor William of Germany, who three years ago, testified in an equally emphatic way to the same appreciation by sending to Mr. Steiger the Knightly Cross of the Order of the Crown. Such distinctions awarded to an American citizen show that the rulers of the Old World are not indifferent to the progress of the pursuits of peace in the New, and, further, that the spirit of kindness to America is growing abroad, a feature which it is very pleasant to observe just at this time.

It may be surmised that while Mr. Steiger's exhibit at the Vienna Exhibition of 1873—we refer especially to his collection of American newspapers—first attracted attention, a further estimate of his activity, energy and bibliographical labors, and his devotion to the cause of education, has convinced the counsellors of the Austrian

Emperor that it would be wise to single him out as an example worthy of imitation at home.

Such expressions as the following, from the two chief organs of the book and printing trades in Austria, have doubtless helped to point out Mr. Steiger's deserts:

"... Mr. Steiger merits our sincere admiration for the immense amount of time and money which he has devoted to his undertaking. It is, in every sense of the word, a performance calculated to heap fresh honors upon Mr. Steiger, and, through him, on the German name...."—*Oesterreichische Buchhaendler-Correspondenz*, Vienna.

".... Verily, men like Steiger, who shrink neither from pains nor pecuniary sacrifices, in order to evince their public spirit, merit the very highest appreciation: the more so when, as in the case here, every possibility of pecuniary remuneration for such achievements is precluded from the outset...."—*Oesterreichische Buchdrucker-Zeitung*, Vienna.

We heartily congratulate Mr. Steiger upon this fresh mark of appreciation.

GOSSIP ABOUT PORTRAITS.

There is a rare print by W. Passe of George Villiers, Duke of Buckingham, on horseback, 1625, which was altered to a portrait of James, Marquis of Hamilton. In its first state it has sold for very high sums. Caulfield marks it at £25. In Mr. Marshall's sale in 1864, it sold for £13. The portrait of Sir Richard Whittington, by Elstracke (of course apocryphal), was first published with his hand resting on a skull, as I have before mentioned, but the skull was altered to a cat; and although this did not affect the portrait, it did the sale of the print. In the first state, there was little demand for it. Few impressions were taken, and they are consequently now very rare, and valuable. The second state is of little value. In the print of James the First and Prince Henry, by William Passe, the Prince is represented standing by a table on which, in the first state of the plate, which is unique, is placed a crown, the King holding another on his knee. These crowns, on the death of the personages represented, were erased, and two skulls substituted. Afterwards the portrait of Prince Henry was altered to that of his brother Charles. There is an exceedingly rare print of James the First sitting in Parliament, engraved by Elstracke. In this many alterations were

made, at a later period, in the portraits and armorial bearings of the nobility, to suit the changes caused by death or otherwise, but both of these states are so rare that their commercial value appears to be equal. They each sold in Sir Mark Sykes's sale for 41 guineas.

In most instances, where alterations of this kind have been made, the earlier states bear a value immeasurably beyond those of the later, but there has occurred a singular instance of the contrary in the unique print of the equestrian portraits of the Earls of Oxford and Southampton in armour ("sould by Tho. Jenner") which brought, in the sale of Mr. R. Grave, £48, and again in that of Sir Mark Sykes, £47 5s. This print had been altered from a Dutch print of Prince Maurice and his brother, of little value. There is a similar instance in the plate of the Earl of Essex and Baron Willoughby of Eresby, on horseback, the heads of these noblemen having replaced those, obliterated, of Ferdinand II. Emperor of Germany and the Count de Burquoy, which had before been substituted for the Count and the Marquis Spinola. In this instance the *third* state of the plate sold for seven times that of the *second*, and double that of the *first*!

Numerous other instances of alterations in portraits might be adduced. Charles changed to Cromwell, and *vice versa*; Cromwell to William III. (by Faithorne), &c.; but I only pretend to give here "indications" of such facts, without attempting a catalogue.

I must, however, refer to a more pernicious sort of alteration than those given above, namely, where the alteration consists only of a change of title or inscription of the print, a respectable individual of one year, perhaps figuring in the next as a notorious criminal! Publishers are not wholly guiltless of this practice in the present day; but it was a fraud perpetrated in early days of print publishing. We will mention, however, only the print of Endymion Porter, by Faithorne, which was altered to Robert Earl of Essex, simply by the inscription, the face being scarcely touched. It is remarkable, and ought to be stated here, that both Granger and Bromley transpose the case, and made

the latter the *first* state. As examples of this "double-dealing," Caulfield compares the portrait of "Mr. Pond, the son of a horse dealer, (and from that circumstance nicknamed *Horse Pond*), with that of Dr. Walcott, inscribed Peter Pinder, both from the same plate, with nothing but the writing altered." The portrait of a Mrs. Hodges, with the same happy facility, was transformed into Mrs. Fitzherbert, and that again into the 'Princess Caroline of Brunswick,' without the least alteration in feature or person. A portrait of Lamotte, the French Spy, was also sold as a portrait of Hackman, the assassin of Miss Ray—and one of the Cartes de Visite of Muller, the murderer of Mr. Briggs, was said to be printed from an old negative of a popular preacher!

It would almost seem as if some of these portraits were prepared purposely to serve many purposes, or at least to do double duty like the sheet mentioned by Goldsmith, or like those Janus-like letters which may be read two ways, of which the letter of recommendation said to be from Cardinal Richelieu is only one of several well known. I mean that which begins:—

"Mr. Campon, Savoyard and friar, of the holy order of St. Bernard, is to be the bearer to you of some news from me, by means of this letter: he is one of the most discreet, worthy, wise and least vicious persons that I ever knew, among all I have conversed with, and, &c., &c."

There is, by the bye, a very clever composition of this kind very little known, as it is one of those now rare papers called 'The Popish Courant,' in "The Weekly Packet of Advice from Rome," by J. Care, 1679. It is there entitled "The Jesuits' double-faced Creed":—

I hold for sound faith
What Rome's faith saith
Where the King's head
The flock's misled
Where th' Altar's dress'd
The people's bless'd
He's but an ass
Who shuns the mass

What England's church allows
My conscience disavows
The flock can take no shame
Who hold the Pope supreme
The Worship's scarce divine:
Whose table's bread and wine
Who their communion flies
Is Catholic and wise—

Since we have mentioned modern Cartes de Visite, we will add here a few words respecting "Silhouettes," a name of comparatively modern use, and generally unknown derivation, but which every body knows is the name of those common black profiles, which are cut out with scissors, or drawn with a machine. D'Israeli in his "Curiosi-

ties of Literature" records the origin of the name. He says, "It is little suspected that this innocent term originated in a political nickname? Silhouette was a minister of state in France, in 1759; that period was a critical one; the treasury was in an exhausted condition, and Silhouette, a very honest man, who would hold no intercourse with financiers or loan-mongers, could contrive no other expedient to prevent a national bankruptcy than excessive economy and interminable reform. Paris was not the metropolis, any more than London, where a Plato or a Zeno could long be Minister of State without incurring all the ridicule of the wretched wits. At first they pretended to take his advice merely to laugh at him;—they cut their coats shorter, and wore them without sleeves; they turned their gold snuff-boxes into rough wooden ones; and the new-fashioned portraits were now only profiles of a face, traced by a black pencil on the shadow cast by a candle on white paper. All the fashions assumed an air of niggardly economy, till poor Silhouette was driven into retirement, with all his project of savings and reforms; but he left his name to describe the most economical sort of portrait, and one as melancholy as his own fate!"

Although many heads altogether fictitious or fanciful are yet inscribed with the name of the person and artist, and date, and "ætatis suæ," &c. still seeing is not always believing.

X.

COLLECTIONS AND COLLECTORS.

PRINTS AND PRINTSELLERS.

We propose in the present chapter to put together some notes respecting the matters indicated by the above title, but the subjects are so blended, that it will be difficult to separate them in what we have to say.

To commence, we must premise that, only collections of Prints or "Engravings" are here meant. There were galleries of pictures, we know, before the art of engraving, or at least engraving portraits, became common; but as even portraits in oil by Holbein

and his contemporaries were comparatively few, we can scarcely speak of "Collections" until engraving allowed those who had not a very long purse to indulge their tastes in this respect. Of Galleries of Pictures, Waagen's volumes of description of those in England, are nearly all that need be wished for the large houses, except that his remarks almost always apply to the art, and not to the history or associations connected with the subject of the picture. Portraits therefore are very summarily treated at his hands, and a work of similar extent is yet a desideratum on that subject, besides that there are many interesting portraits scattered by twos and threes in the smaller mansions of old England fully deserving to be recorded. Though we have no reputed collections before Ashmole and Evelyn's time, small collections must have been made of the prints that from time to time issued from the hands of the engravers in the Elizabethan period, increasing in the reigns of James and Charles I., until in the time of Charles II. and later, the collections became so important as to be considered a specialty, and as such "Collecting" was taken up as an amusement by many.

We do not intend to compile a history of collectors or collections, but simply to mention a few of mark in connection with our subject. Evelyn, in Chapter VIII. of his *Numismata*, has gone into the antiquity of the matter, ransacking Pliny, Martial, &c., for accounts of Atticus and Varro, and mentioning other collectors of old, until he

(To be Continued.)

BOOKS WANTED.

- FROBISHER, M.—*De Martini Forbissieri Angli Navigatione in Regiones Occidentis et Septentrionis Narratio historica, Ex Gallico, sermone in Latinum translata per D. Joan. Tho. Freigivm. Cum gratia & privilegio Imperiali, 8vo. 44 leaves. Woodcut. Cl. D. XXX. Colophon: Noribergæ Imprimebatur, in officina Catharinæ Gerlachin, & Heredum Iohannis Montani. Anno Cl. D. XXX.*
The woodcut represents Frobisher in a canoe, throwing darts at wild fowl, and the Greenlanders in their costume. This is the first Latin edition of his second voyage in 1577. It is translated from Chippin's French version of George Best's discourse (see our Vol. II., No. 5051), is not easily found, and scarcely ever with the plate. See "Bibliotheca Grenvilliana," Sabin's Dictionary, No. 25,994.
For sale by—Yohn & Porter, Indianapolis, Ind. Price \$6.00.
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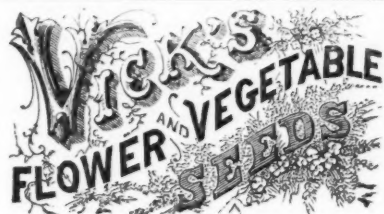
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